EST 1782

sworders

FINE ART AUCTIONEERS

FINE INTERIORS

Tuesday 5 & Wednesday 6 September 2023

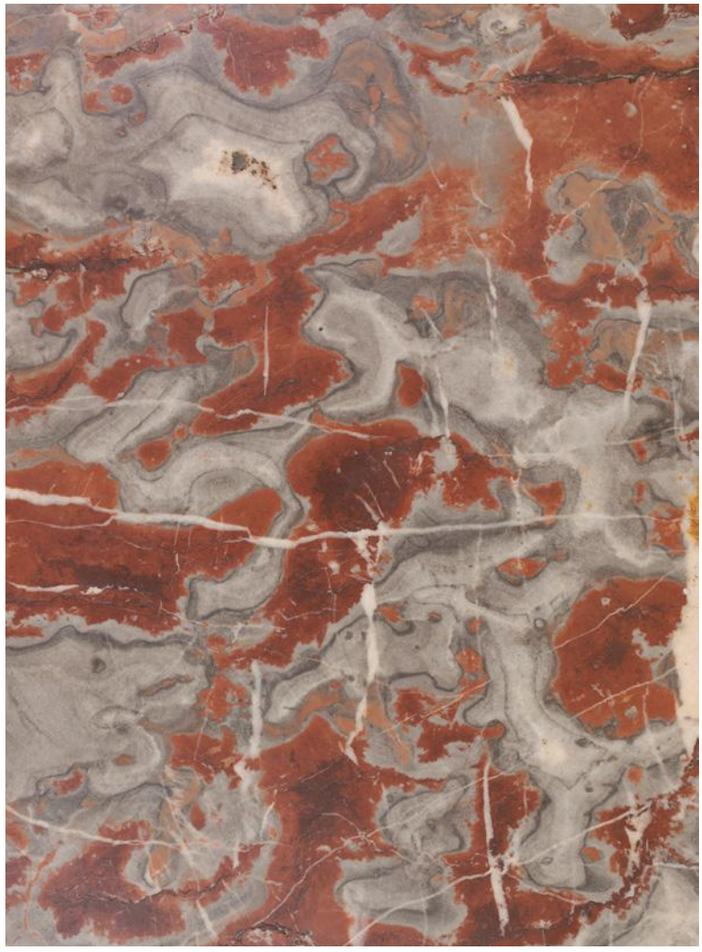
POSTERIS

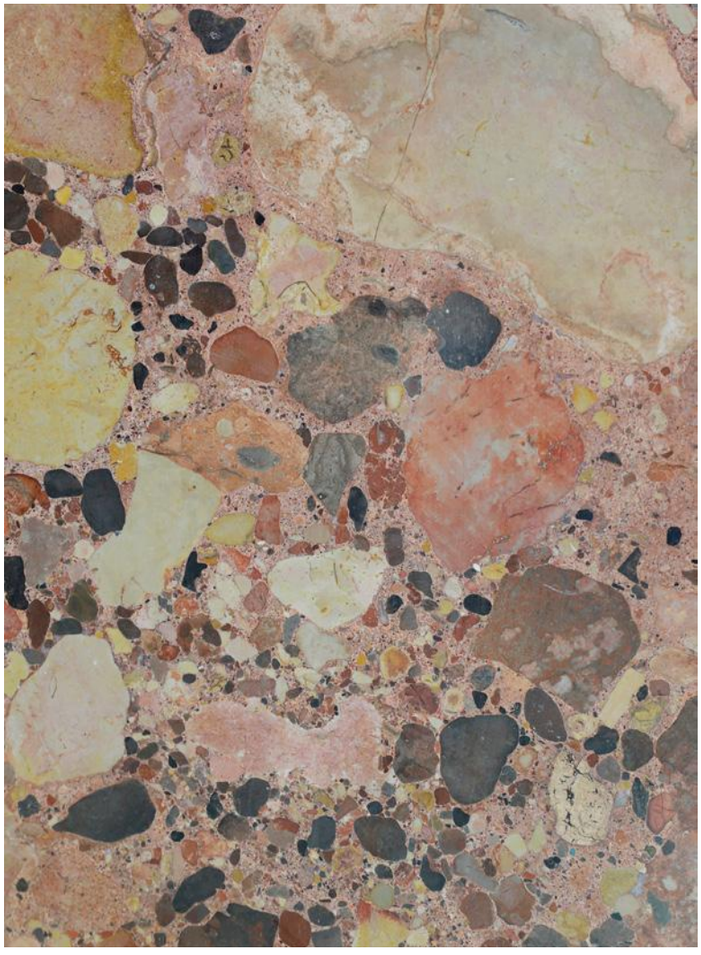
In the latest edition of our catalogue, we are fully embracing the burnt orange and rusty-red tones that will soon be abundant in the landscape, complementing an exciting array of furniture, works of art and interior decorations, the style and quality of which are unequivocally perennial.

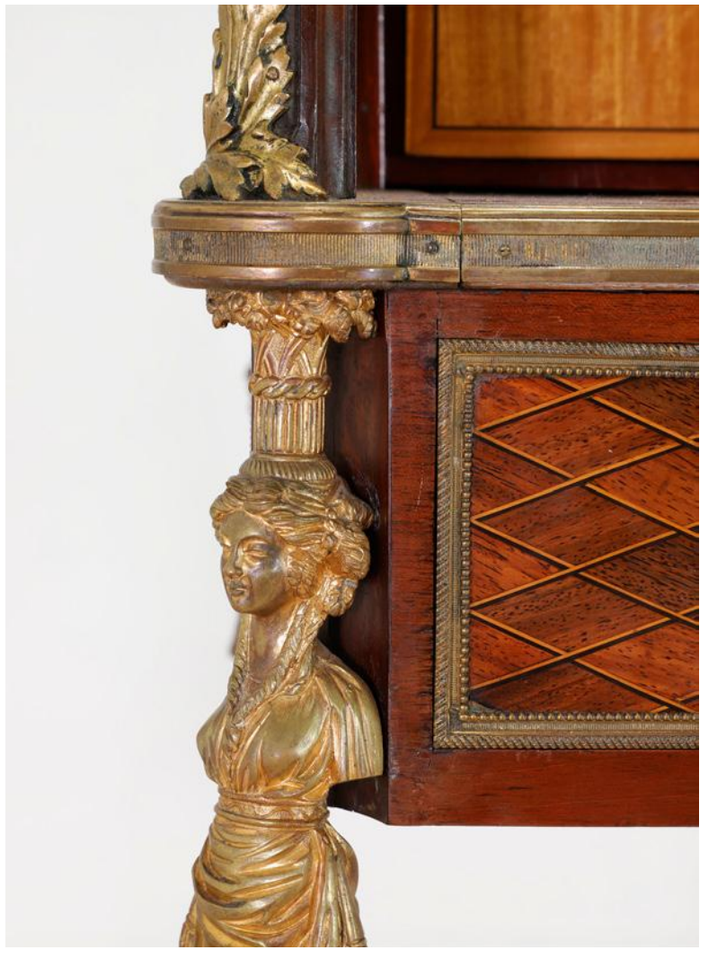
The Fine Interiors team are once again privileged to have been entrusted to disperse hundreds of lots that have been treasured by custodians for generations, including items from the collection of the Cheshire-based dealer, the late Malcom Frazer, as well as a number of lots that have been lovingly gathered over a five-decade career by David Pickup, both of whose deep appreciation of quality, as well as the joy that they took in their trade, are abundantly clear in each and every item on offer, and demonstrate just how much fun it can be to dedicate one's life to the appreciation of old and beautiful things.

Alexander Hallett
Head of Department

Every printed edition of Fine Interiors is designed to be viewed in conjunction with our online catalogue, where you can find additional information, more images and in-depth condition reports. Scan the QR code to find out more:







FINE INTERIORS

TUESDAY 5 & WEDNESDAY 6 SEPTEMBER, 10AM

Tuesday 5 September

Lots 1-71	The Estate of the Late Malcolm Frazer
Lots 72-77	Silver
Lots 78-281	Furniture and Works of Art

Wednesday 6 September

Lots 282-310	Furniture and Works of Art
Lots 311-315	Fine Clocks from the Collection of Jeremy Knight
Lots 316-350	Furniture and Works of Art
Lots 351-413	The Accumulations of a Cotswold Antiques Dealer: The David Pickup Edit
Lots 414-434	Antique Needleworks from a Private Gloucestershire Collection
Lots 435-511	Furniture and Works of Art
Lots 512-517	The Garden

VIEWING

Viewing will be held at our Stansted Mountfitchet Saleroom as follows:

Friday 1 September	10am-5pm	Saturday 2 September	10am-2pm
Sunday 3 September	10am-2pm	Monday 4 September	10am-5pm

BIDDING

IN ROOM Attend the live auction in person

ONLINE Bid live at www.sworder.co.uk (0% surcharge)

SWORDERS' DELIVERY SERVICE

Sworders offer a delivery service for item(s) purchased. Please see our website for further details.

CONTACT

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Alexander Hallett
Head of Department

Charlotte Lee-Finglas
Valuer and Cataloguer

Grace Julier
Sale Co-ordinator

James Pickup
Director

Day One

Tuesday 5 September at 10am

The Estate of the late Malcolm Frazer (1938-2023)

In April of this year, we mourned the passing of our husband and father, Malcolm Frazer, formerly the proprietor of Malcolm Frazer Antiques, who dedicated a lifetime to the world of antiques and interiors.

For over fifty years, Malcolm held a prominent position as one of the foremost dealers in the north of England, but his journey began with an apprenticeship at Heaton Tabb and Company Ltd. in Liverpool during the 1950s and early 1960s. Later, he ventured to Manchester, where he collaborated closely with Terence Conran in the establishment and management of the first Habitat store outside of London, situated on John Dalton Street, Manchester.

In the early 1970s, Malcolm opened his first antiques shop in the town of Stockport, specialising in marine and scientific antiques while also dealing in fine and decorative furniture and artwork. He embodied the true essence of a dealer, traversing the length and breadth of the country in an unending quest for the next great find. For over two decades, Malcolm exhibited at the distinguished Olympia Fine Arts and Antiques Fair, as well as the esteemed Chelsea Decorative Fair.

Throughout his long tenure in the trade, Malcolm formed numerous friendships, not only with fellow professionals but also with private clients. This was in no doubt a result of his eagerness to always share his vast knowledge and expertise with those around him, endearing himself to all who had the privilege of knowing him.

Upon deciding to retire, though one never truly retires from the trade, Malcolm focused on another lifelong passion - music. As a devoted jazz enthusiast, he indulged himself by becoming something of an impresario during the last twenty years of his life. At his home in Cheadle, Cheshire, he hosted concerts and invited musicians from around the world to perform, delighting those jazz aficionados who attended these memorable events.

Malcolm leaves behind a legacy of excellence in the world of antiques, interiors, and jazz and we will cherish and remember his impact on the community, as well as his dedication to his passions, for years to come.

Iris, Michele, Richard and Andrew Frazer

1

LOT 1

A carved and painted wooden trade sign,
19th century, in the form of the bust of Robert Burns,
46cm wide
35cm deep
92cm high
£1,500 - 2,500

3

LOT 2

Seven various blue and white glazed stoneware meat plates,
19th century, including Castle Street, St. George's Liverpool and the Beemaster,
each approximately 49.5cm wide
37cm high (7)
£700 - 900

LOT 3

A George II-style carved pine breakfront side cabinet,
probably 19th century, with moulded decoration and raised on bracket feet,
147cm wide
39cm deep
101cm high
£600 - 800

2

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 4

A pair of George III mahogany side chairs,
late 18th/early 19th century, in the Gothic taste,
52cm wide
52cm deep
98cm high (2)
£300 - 500

LOT 5

A Queen Anne-style black japanned corner cupboard,
19th century, the red painted interior fitted with four shelves,
63cm wide
43cm deep
92cm high
£300 - 500

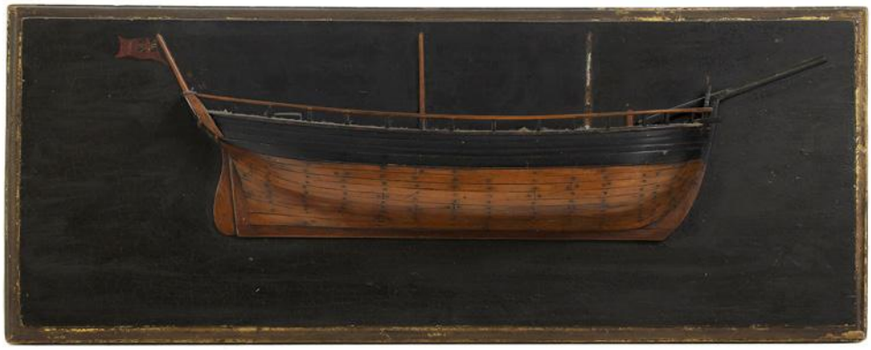
LOT 6

A George III pearlware jug,
late 18th century, inscribed 'T. Marsah, Rossit Green, 1798',
12cm wide
19cm deep
21cm high
£200 - 300

4

5

6



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LOT 7

A ship's half-hull model,
19th century, with a painted diorama backboard,
81cm wide
48cm high
£500 - 700

LOT 8

A ship's half-hull model,
19th century, with painted detail,
77cm wide
31cm high
£300 - 500

LOT 9

A ship's half-hull model,
19th century, with painted detail,
73cm wide
20cm high
£300 - 500

LOT 10

A camphor wood and brass campaign desk,
19th century, Anglo-Chinese, the single frieze drawer above an arrangement of drawers and a cupboard,
112cm wide
55cm deep
79cm high
£1,000 - 2,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 11

A Victorian wingback armchair,
19th century, with buttoned blue upholstery,
65cm wide
69cm deep
116cm high
£400 - 600

LOT 12

A small George III brass sextant by Matthew Berge,
early 19th century, engraved 'M. Berge London' and numbered '1870', in original case,
9cm wide
8cm deep
3.5cm high (2)
£600 - 800

LOT 13

An export porcelain punchbowl,
late 18th/early 19th century, Chinese, painted with a British three-mast ship and delicate floral sprigs,
26cm diameter
12cm high
£200 - 300

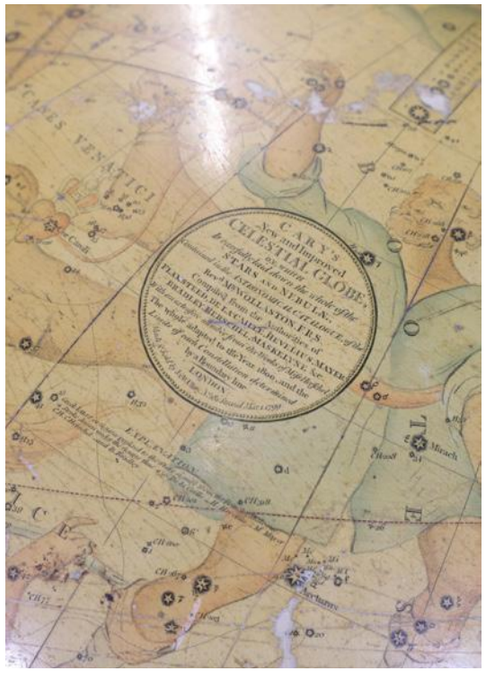
11

12

13

LOT 14

A large celestial library globe by J & W Cary,
late 18th century, inscribed 'Cary's New and Improved Celestial Globe' and dated 'March 1799', 21-inch diameter, raised on a floor-standing mahogany base,
72cm diameter
120cm high
£3,000 - 5,000



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15

16

17

18

LOT 15

A George III mahogany longcase clock,
c.1770, the dial inscribed 'David Wyllie, Greenock' beneath a subsidiary movement painted with a ship and engraved 'Success to the British Fleet',
48.5cm wide
24cm deep
221cm high
£500 - 700

LOT 16

British School, 18th century
'The arms, crests and quarterings of Elizabeth, Countess of Northumberland', hand-coloured etching,
45 x 52cm, framed and glazed
£200 - 400

LOT 17

An ebonised wooden elbow chair,
19th century, with a pierced ladder back and a rush seat,
58cm wide
48cm deep
86cm high
£200 - 400

LOT 18

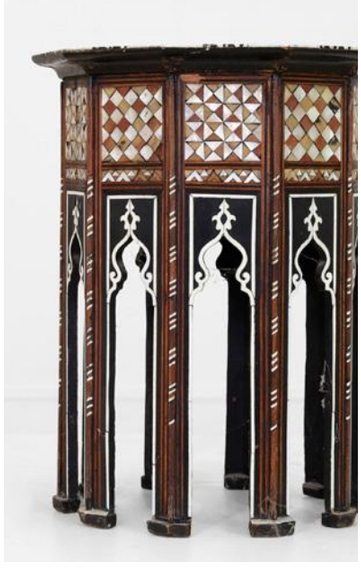
A Victorian walnut and pine gypsy table,
c.1880, the circular top raised on ring-turned tripod supports,
56cm diameter
60cm high
£200 - 400

19

20

21

22



23

LOT 19

A porcelain vase,
20th century, of baluster form with monochrome blue glaze,
23cm diameter
32cm high
£200 - 300

LOT 20

A Donegal wool carpet,
early 20th century, Irish,
320 x 234cm
£400 - 600

LOT 21

A Victorian three-seater country house sofa,
late 19th century, upholstered in brown linen and raised on oversized baluster supports, terminating in brass caps and castors,
233cm wide
98cm deep
82cm high
£500 - 700

LOT 22

A brass candlestick,
late 17th/early 18th century, with a turned stem on a circular foot,
15.5cm diameter
24cm high
£300 - 400

LOT 23

A Moorish hardwood occasional table,
early 20th century, Syrian, the decagon top with geometric bone and mother-of-pearl inlay, over further inlaid panels and shaped supports,
41cm diameter
53cm high
£200 - 300

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 24

A Victorian Gothic-style golden oak library bookcase,
with four astragal glazed doors over panelled
cupboards,
257cm wide
43cm deep
280cm high
£3,000 - 5,000

25

26

28

29

LOT 25

A collection of blue and white glazed pottery and porcelain,
18th century and later, predominantly English, including Liverpool and Worcester examples, decorated with chinoiserie scenes and floral and foliate motifs, including a teapot, saucers, teacups, jugs and bud vases,
teapot 13cm high (28)
£400 - 600

LOT 26

A collection of blue and white glazed pottery and porcelain,
18th century and later, predominantly English, including Lowestoft and Liverpool examples, decorated with chinoiserie scenes and floral and foliate motifs, including a punchbowl, soup bowls and teacups,
punchbowl 23cm diameter (24)
£200 - 400

LOT 27

Spare lot

LOT 28

A Regency cast iron fire grate in the manner of George Bullock,
c.1820, with all-over anthemion detail,
95cm wide
40cm deep
86cm high
£400 - 600

LOT 29

A mirrored-glass carboy,
early 20th century,
36cm diameter
£200 - 300

30

31

32

LOT 30

A bronzed resin bust after the antique,
20th century, Augustus Caesar,
29cm wide
26cm deep
54cm high,
with a simulated marble column,
45cm diameter
122cm high (2)
£400 - 600

LOT 31

A William IV-style convex mirror,
19th century/early 20th century,
the frame decorated with foliate motifs,
54cm diameter
£300 - 500

LOT 32

British School, late 18th/early 19th century
'The Mosque at Lucknow';
'Pagodas at Maugry';
'East View of Bangalore'
three hand-coloured engravings of scenes of India
largest 46 x 63cm (plate), each framed and glazed (3)
£300 - 500

LOT 33

An early oak architectural fragment,
17th/18th century, in the form of an angel holding a shield,
57cm wide
16cm deep
65cm high
£500 - 800

33

34

35

36

LOT 34

A Louis XVI mahogany commode,
c.1790, French, the rectangular marble top above three long drawers, flanked by fluted columns and tapering feet,
134cm wide
61cm deep
82cm high
£1,000 - 2,000

LOT 35

A pair of simulated pietra dura obelisks,
20th century,
9cm wide
9cm deep
40cm high (2)
£200 - 400

LOT 36

A gilt and japanned tin tea caddy,
19th century, naive school, with chinoiserie decoration,
31cm wide
18cm deep
23cm high
£200 - 300

37

38

40

39

LOT 37

Giuseppe Maria Terreni,
a set of nine 18th century engravings depicting scenes of Livorno,
38 x 29cm, each framed and glazed (9)
£300 - 400

LOT 38

A pair of Louis XV-style gilt-brass wall lights,
20th century, French, each of scrolling foliate form,
29cm wide
53cm high (2)
£200 - 300

LOT 39

A pair of terrestrial and celestial library globes by J & W Cary,
early 19th century and later, the first inscribed 'Cary's New Terrestrial Globe' and 'St. James's Street, Jan 11 1825', the second 'Cary's New Celestial Globe' and dated '1800', each on a mahogany table-standing base,
46cm diameter
46cm high (2)
£1,000 - 2,000

LOT 40

A pair of George III-style carved giltwood wall sconces,
late 19th/early 20th century, each with ribbon-tied and eagle decoration,
40cm wide
89cm high (2)
£400 - 600

41

43

44

LOT 41

A hanging ceiling light,
19th century/20th century, with an engraved frosted glass shade,
121cm high
£200 - 300

LOT 42

British School, 18th century
'Major Charles Stuart'
engraving after a painting by George Romney
47 x 35cm,
together with another portrait etching of William, Earl of Mansfield, another engraving of a gentleman, and a pair of engravings of ladies (5)
£300 - 500

LOT 43

British School, mid-late 18th/early 19th century
A group of decorative topographical prints
to include 'A View of the Island of St Helena', hand-coloured aquatint after George Hutchins Bellasis
49 x 59cm;
'Dreghorn Castle'
48 x 64cm;
and three others (5)
£300 - 500

LOT 44

A large gilt and polychrome bas-relief panel,
probably 16th century, South German, depicting St Helena and the Miracle of the True Cross,
120 x 92cm, framed
£2,000 - 4,000

42

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

45

46

47

48

LOT 45

An export reverse glass painting,
early 19th century, Chinese, Canton, depicting a quayside,
29.5 x 29cm, framed
£300 - 500

LOT 46

A group of three ships in bottles,
19th century and later, one on a painted pine stand,
largest 24.5cm wide
12cm deep
28cm high (3)
£200 - 400

LOT 47

An oak armoire,
late 18th/early 19th century, French, with carved foliate panels of baskets of flowers and foliage, the doors with moulded and engraved brass handles in the form of birds, scrolls and fish, above a shaped apron,
170cm wide
67cm deep
233cm high
£800 - 1,200

LOT 48

A large beech armchair in the Louis XV taste,
late 19th century, French, upholstered in green velvet, *apron damaged,*
85cm wide
84cm deep
110cm high
£400 - 600

49

LOT 49

A camphor wood and brass campaign secrétaire chest,
19th century, the folding writing slope encasing an arrangement of drawers, above two short drawers and two long drawers, with brass-inlaid decoration,
90cm wide
48cm deep
102cm high
£1,000 - 2,000

LOT 50

A metal and black japanned dressing mirror,
with a shaped rectangular frame,
47cm wide
58cm high
£200 - 400

Provenance: Christie's, 'The Property of Archibald Stirling of Keir', 22 May 1995, lot 1049.

LOT 51

Two Regency faux bamboo painted open armchairs,
early 19th century, each with painted floral decoration and raised on simulated bamboo legs and stretchers,
58cm wide
44cm deep
92cm high (2)
£200 - 300

50

51

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LOT 52

A pair of terrestrial and celestial library globes by J & W Cary,
early 19th century and later, the first inscribed 'Cary's New Terrestrial Globe' and 'London Jan 4 1828', the other 'Cary's New Celestial Globe', each 15-inch diameter, raised on a floor-standing mahogany base fitted with a compass,
42cm diameter
92cm high (2)
£5,000 - 7,000

53

LOT 53

An export leather and camphor chest,
late 19th/early 20th century, Chinese, with studded decoration and painted exotic birds, flowers and foliage, with a label to the inside 'Made in Canton Kwang-Tung Yut Wo',
87cm wide
46cm deep
40cm high
£500 - 700

54

55

LOT 54

A toleware and painted wastepaper basket,
decorated with a central shaped cartouche containing a cockatoo amongst flowers,
31cm diameter
38cm high
£200 - 300

LOT 55

A chinoiserie lacquered and parcel-gilt panel,
19th century, depicting figures in a garden setting, with mother-of-pearl inlay,
26.5 x 26.5cm
£200 - 300

56

LOT 56

A Regency lacquered and parcel-gilt tray,
early 19th century, of octagonal form, decorated with chinoiserie figures in a landscape,
38 x 50cm
£200 - 400

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LOT 57

An export reverse glass picture,
19th century, Chinese, painted with a figure picking fruit and seated female figures and children in a garden setting, *cracked,*
41 x 58cm
£300 - 500

LOT 58

A Japanesque bamboo and rattan wardrobe,
late 19th century, the scrolling top above a mirror-inset door, flanked by a tortoiseshell-painted bamboo frame, over a single drawer,
97cm wide
43cm deep
202cm high
£400 - 600

LOT 59

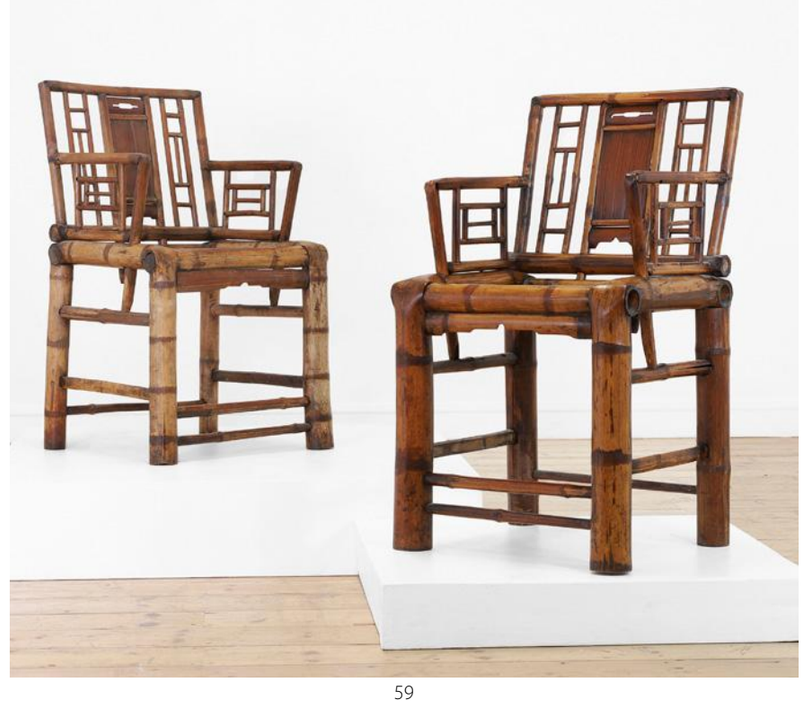
A pair of bent bamboo chairs,
19th century, Chinese, each sloped geometric back and arms above an arrangement of stretchers,
51cm wide
45cm deep
86cm high (2)
£300 - 500

LOT 60

An export camphor wood chest,
c.1880, Chinese, with brass mounts,
102cm wide
52cm deep
49cm high
£300 - 500

57

58



59

60

61

62

63

64

LOT 61

After Basilius Besler
'Cistusflore albo'
a hand-coloured etching from
'Hortus Eystettensis'
49 x 40cm, framed and glazed
£200 - 400

LOT 62

After Gaspard Dughet (Gaspard Poussin)
A set of eleven etchings of classical
landscapes after paintings,
mid-18th century, published by Knapton,
Pond, and others
plate 31 x 39cm, each framed and glazed
together with another pair,
plate 41 x 32, similarly framed,
and another pair,
plate 31 x 40cm, each in a glazed gilt gesso
frame (15)
£400 - 600

LOT 63

A large delft tobacco jar,
late 18th century, Dutch, of baluster form
with flared rim, inscribed 'Duynkerker',
22cm diameter
32cm high
£400 - 600

LOT 64

A carved and painted figurehead,
19th/20th century, polychrome-painted as
a Victorian gentleman,
40cm wide
35cm deep
41cm high
£600 - 800

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65

LOT 65

A collection of Regency hand-coloured engravings,
early 19th century, including a pair, 'Matrimony' and 'Courtship', and another pair, 'Connubial Happiness' and 'The Pleasures of Love and Retirement',
the larger pair 15.5 x 20.5cm, each in a glazed frame (6)
£200 - 300

LOT 66

Spare lot

LOT 67

A blonde oak compactum wardrobe,
c.1900, the panelled doors enclosing an arrangement of drawers and shelves,
150cm wide
64cm deep
199cm high
£400 - 600

67

69

68

70

71

LOT 68

A large carved stone urn and cover,
20th century, the body decorated in relief with swags and acanthus leaves,
62cm wide
120cm high with cover (2)
£1,000 - 2,000

LOT 69

Four large composite stone planters,
20th century, each with neoclassical ribbons and swags,
65cm wide
60cm high (4)
£1,000 - 2,000

LOT 70

A terracotta urn,
20th century, the flared rim with gadrooned detail, over an acanthus-carved body and raised on a spreading circular plinth,
40cm wide
60cm high
£200 - 400

LOT 71

A composite stone urn,
20th century, the body decorated in relief with classical figures,
55cm wide
48cm deep
95cm high
£400 - 600

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SILVER

LOTS 72-77

LOT 72

A large Victorian silver golfing cup and cover,
by West & Son (Langley Archer West), London 1898/9,
engraved 'The Southwood Trophy', on a turned ebonised base, housed in a presentation box with a minute book containing related literature,
44cm wide, 46cm high, weighable approximately 175ozt (3)
£4,000 - 6,000

LOT 73

A composed George IV silver flatware service,
by William Chawner II, London 1825-1835,
for twelve settings, in fiddle, thread and shell pattern,
weighable 162ozt (qty.)
£2,000 - 3,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 74

A large George IV silver tureen and cover,
by Rundell, Bridge & Rundell, London 1825,
engraved with the Lockwood family crest and inscribed 'I bind you to constant and by no means light duties', with original box,
35cm wide
28cm deep
29cm high, 115ozt (2)
£2,000 - 3,000

75

76

LOT 75

A pair of German silver pheasants,
marked 925, with a crescent moon and crown national mark, London import 2015,
largest 34cm wide, total 54ozt (2)
£800 - 1,200

LOT 76

A pair of classical-style silver-plated candlesticks,
mid-19th century, each with three sconces supported by fruiting vines, held by a cast putto, to a base decorated with masks and beaded swags, on scrolled feet,
51cm high (2)
£200 - 400

LOT 77

A Victorian three-piece silver-plated table garniture,
mid-19th century, probably by T Wilkinson of Birmingham and London, marked K & Co., possibly for Kay & Co. of Worcester,
comprising a large centre stand with moulded glass dish, flanked by two smaller stands with etched glass bowls,
the centrepiece 40cm wide
30.5cm high,
two stands 18cm wide
23cm high (6)
£2,000 - 3,000

T Wilkinson & Sons Ltd. was founded in Sheffield in 1832 by Thomas Wilkinson, who trained as a plater and silversmith following his service in the army during the Napoleonic Wars. In the mid-1840s, following a move to Birmingham where there appeared to be more attractive prospects, he turned to electroplating, a process that had recently been patented by Elkington's, and was one of the first to receive a franchise from the firm.

FURNITURE AND WORKS OF ART

LOTS 78-281

78

LOT 78

A George II giltwood and gesso picture frame mirror,
mid-18th century and later, of shaped rectangular outline,
97cm wide
132cm high
£500 - 700

79

LOT 79

A George III mahogany kneehole desk,
third quarter of the 18th century, the moulded rectangular top above an arrangement of drawers surrounding a cupboard door, on bracket feet,
78cm wide
45cm deep
81cm high
£400 - 600

LOT 80

A Queen Anne walnut and parcel-gilt bureau bookcase,
early 18th century and later, the double-domed top set with gilt-ball finials, above a pair of arched engraved glass-inset doors enclosing a fitted interior, above a fall front and four drawers, raised on bun feet,
92cm wide
56cm deep
202cm high
£3,000 - 5,000

81

82

83

84

LOT 81

A set of four George I walnut side chairs,
c.1720, each with an arched back,
upholstered in check tweed, on
cabriole supports,
56cm wide
68cm deep
106cm high (4)
£600 - 800

LOT 82

A clay figure group,
South American, modelled as a pair of
seated deities,
17cm wide
9cm deep
16cm high
£200 - 300

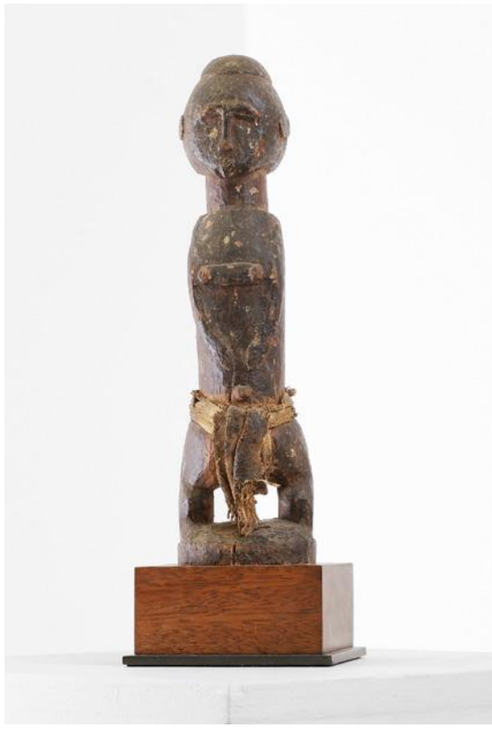
LOT 83

A small George II mahogany stool,
c.1750,
35cm wide
31cm deep
25cm high
£250 - 450

LOT 84

A George I walnut and marquetry chest on stand,
first quarter of the 18th century,
with sunburst decoration, raised on
cabriole supports,
107cm wide
63cm deep
161cm high
£400 - 600

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%



85

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LOT 85

A Baule carved hardwood figure,
19th century, Ivory Coast, standing, with hands placed on their abdomen, with remnants of a cloth wrap, mounted on a wooden plinth,
11cm wide
10cm deep
32cm high
£200 - 300

Provenance: A private collection, France.

LOT 86

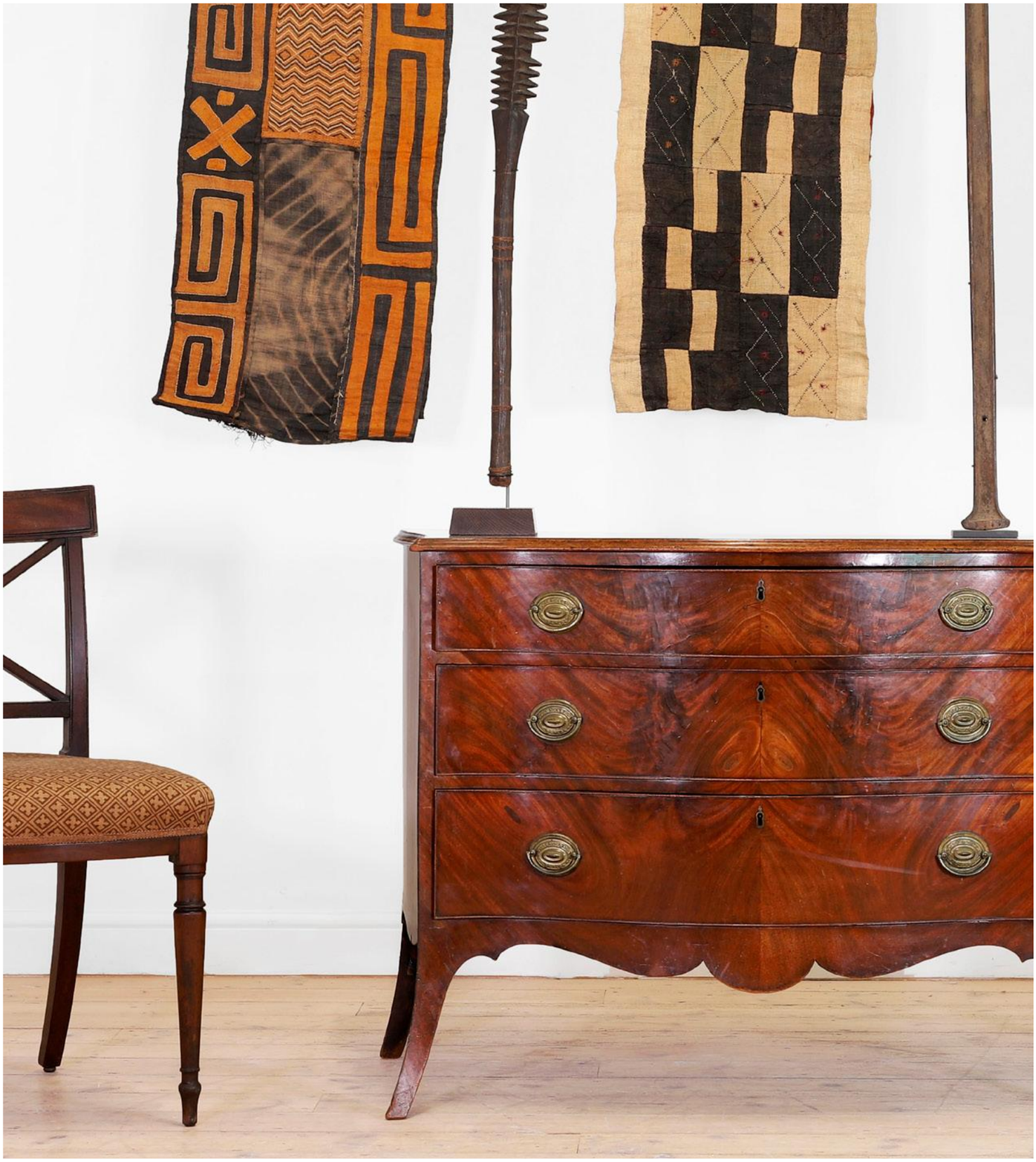
A George III mahogany drum table,
c.1810, the leather top above an arrangement of drawers, raised on reeded supports,
107cm diameter
72cm high
£1,000 - 1,500

LOT 87

A pair of George II-style carved walnut corner chairs,
19th century, Irish, each profusely decorated all over with foliate scrolls, the splats centred with masks, raised on square supports,
65cm wide
60cm deep
81cm high (2)
£400 - 600

LOT 88

A George III-style ebonised mahogany bookcase,
late 19th/early 20th century, with astragal glazed doors,
147cm wide
49cm deep
223cm high
£800 - 1,200



LOT 89

A George III mahogany serpentine commode,
c.1770, in the manner of Henry Hill of Marlborough, fitted with three graduated long drawers, with a scalloped apron raised on outsplayed supports,
121cm wide
63cm deep
85cm high
£800 - 1,200

Literature: For examples of similar design in the Lady Lever Art Gallery that are attributed to Henry Hill, see L Wood, 'Catalogue of Commodes', London, 1994, no.4, pp.64-73.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

90

91

92

93

LOT 90

A set of six Regency mahogany dining chairs,
c.1800, in the manner of Gillows, each upholstered in trellis pattern fabric,
57cm wide
59cm deep
91cm high (6)
£600 - 800

LOT 91

A carved wooden fa'alaufa'i war club,
19th century, Samoan, of paddle form, each side with carved teeth under a pointed head,
110cm high including stand
£600 - 800

Provenance: A private collection, Brussels, Belgium;
a private collection, UK;
Woolley & Wallis, Salisbury;
a private collection.

LOT 92

A carved wooden zither,
late 19th/early 20th century, Tanzanian, Gogo society, the finial carved as a male head with glass eyes, on a bespoke stand,
118cm high
£400 - 600

Provenance: A private collection, Minnesota, USA;
a private collection, UK.

LOT 93

Three Kuba raffia appliquéd cloths,
of recent manufacture, Democratic Republic of the Congo,
two 45 x 348cm
one 56 x 258cm (3)
£200 - 300

94

95

96

LOT 94

A Luba fertility or divination rattle,
20th century, Democratic Republic of the Congo,
8cm wide
8cm deep
34cm high
£200 - 300

LOT 95

A carved limestone head,
in the Romanesque manner,
20cm wide
17cm deep
32cm high
£300 - 500

Provenance: A private collection, Germany, acquired c.1970s;
a private collection, Lisbon, Portugal, acquired from the above;
a private collection, London, UK, acquired from the above in 2020.

LOT 96

A Kerewa hardwood skull rack or 'agiba',
19th/20th century, Papua New Guinea, modelled as a polychrome-painted stylised figure, fragments of raffia hair remaining,
14cm wide
9.5cm deep
74cm high
£600 - 800

Provenance: Private J H collection, Beaverton, Oregon, USA, acquired in May 2013;
Dieter Schnurr Tribal Arts, Cologne, Germany;
Gallery for Tribal Art, Australia;
Peter J Eddowes collection;
probably collected in the Southern Coastal Region, Papua New Guinea, c.1960s.

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LOT 97

A two-seater 'Castellane' sofa by Howard & Sons,
first quarter of the 20th century, of square shape with 'siège de duvet' upholstery and monogrammed ticking, raised on tapering square supports terminating in brass castors, stamped and bearing remnants of a paper label,
167cm wide
85cm deep
80cm high,
with a pair of loose cushions (3)
£6,000 - 8,000

98

99

100

LOT 98

A George III giltwood pier mirror,
c.1760, the scrolling rococo frame surrounding a mercury glass plate,
65cm wide
97cm high
£600 - 800

LOT 99

A pair of George III-style painted wooden urns or tazze,
late 19th/ early 20th century, in the style of Robert Adam, each bowl with neoclassical motifs over a fluted socle and square base,
78cm wide
42cm deep
47cm high (2)
£500 - 800

LOT 100

A George III mahogany bachelor's chest,
mid-18th century, the figured top over a brushing slide and four graduated drawers, flanked by canted blind fretwork corners and raised on ogee bracket feet,
88cm wide
47cm deep
78cm high
£1,000 - 1,500

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101

LOT 101

A pair of George II-style carved giltwood console tables,
20th century, in the manner of William Kent, each with a serpentine marble top over a moulded frieze and eagle base,
94cm wide
48.5cm deep
91cm high (2)
£2,000 - 4,000

LOT 102

A George III mahogany serpentine commode,
third quarter of the 18th century, fitted with three long drawers on bracket feet,
125cm wide
60cm deep
88cm high
£1,000 - 2,000

102

103

LOT 103

An archaic-style mill or sharpening stone,
late 19th century or earlier, mounted on a wrought-iron stand,
45cm wide
19cm deep
57cm high including stand
£500 - 800

Provenance: A private collection, Clerkenwell, London.

LOT 104

A George II mahogany telescopic reading table,
mid-18th century, with a pair of ratcheted rests, raised on a tripod base,
67cm wide
52cm deep
79cm high
£600 - 800

LOT 105

A George III harewood and satinwood side table,
c.1780, in the manner of Mayhew & Ince, the crossbanded top above a frieze drawer on square tapering supports,
108cm wide
49cm deep
78cm high
£800 - 1,200

104

105

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LOT 106

A Berber Kabyle clay pot,
Algerian, Djémila, with top handle and two upright spouts,
18cm wide
14cm deep
20cm high,
together with a similarly decorated dish and another jug,
dish 29cm diameter
jug 25cm high (3)
£300 - 500

LOT 107

A George III giltwood mirror in the manner of William and John Linnell,
late 18th century, of oval shape, the frame decorated with acanthus scrolls punctuated with flower heads,
65cm wide
110cm high
£800 - 1,200

LOT 108

A George I walnut bachelor's chest,
first quarter of the 18th century, the quarter-veneered top above a brushing slide and four graduated drawers, raised on bracket feet,
78cm wide
42cm deep
77cm high
£800 - 1,200

106

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110

111

LOT 109

A Sapi nomoli carved stone figure,
West African, Sierra Leone, of a male seated figure with a lizard on its head,
11cm wide
19cm deep
41cm high
£600 - 800

Provenance: A private collection, UK.

LOT 110

A mahogany and marble centre table,
19th century and later, Irish, with a marble top above three frieze drawers, raised on cabriole supports terminating in hairy paw feet, *adapted,*
173cm wide
75cm deep
78cm high
£800 - 1,200

LOT 111

A George II figured walnut and feather-banded bureau,
c.1730, the fall-front enclosing a fitted interior, above three long drawers, raised on bracket feet,
99cm wide
55cm deep
106cm high
£2,000 - 3,000

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LOT 112

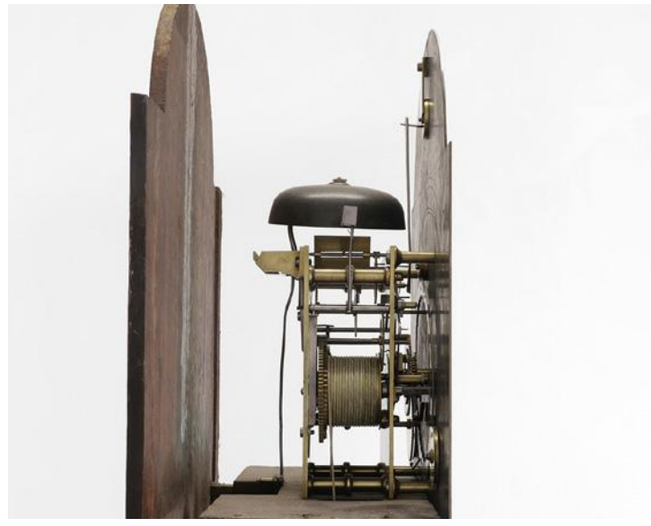
A group of Kuba raffia cloths,
of recent manufacture, Democratic Republic of the Congo,
each approximately 65 x 68cm (6)
£200 - 300

112

LOT 113

A George III mahogany wine cooler,
c.1780-1790, of oval shape with a hinged lid, the body with stop-fluted decoration and set with a pair of foliate-cast handles, raised on integral moulded supports,
56cm wide
42cm deep
71cm high
£1,000 - 2,000

113



LOT 114

A George III mahogany longcase clock by John Holmes of London,
c.1775, the hood with a sphere finial above a break-arch moulding, with a glazed door flanked by canted front edges and glazed side panels, the flame-veneered arched door above a panelled base and stepped plinth, the 12-inch silvered dial set with Roman numerals and centrally inscribed 'Holmes, London', with a strike/ silent function, a subsidiary seconds dial and a calendar aperture, the twin-train movement with five knopped pillars, maintaining power, anchor escapement and offset pivoted crutch, the wooden rod 'Ludlam' pendulum suspended from a substantial bridge on the backplate, with a massive gilt-painted lead disc-shaped bob, above a calibrated brass sphere for rating,
50cm wide
26cm deep
226cm high
£8,000-12,000

Literature: T Robinson, 'The Longcase Clock', 1981, p.168;
T Mercer, 'Chronometer Makers of the World', 1991, p.165;
T Reid, 'Treatise on Clock and Watch Making', 1832, p.404, pp.432-453.

John Holmes is recorded as having worked from 156 Strand in London between 1761 and 1802. Holmes was regarded as one of the finest clockmakers of his time and F J Britten comments 'he seems to have been one among the leading mechanicians and when the turret clock at Greenwich Hospital was destroyed by fire in 1779, he was given the order for a new one. The Wetherfield Collection contains two long mahogany case clocks of his manufacture, one a particularly choice example of Chippendale dating from about 1770'.

For an almost identical example, see Christie's, 'Important Clocks and Marine Chronometers', 20 February 2008, lot 99. Another similar example with an enamel and brass dial sold in these rooms 23 March 2022, lot 598.

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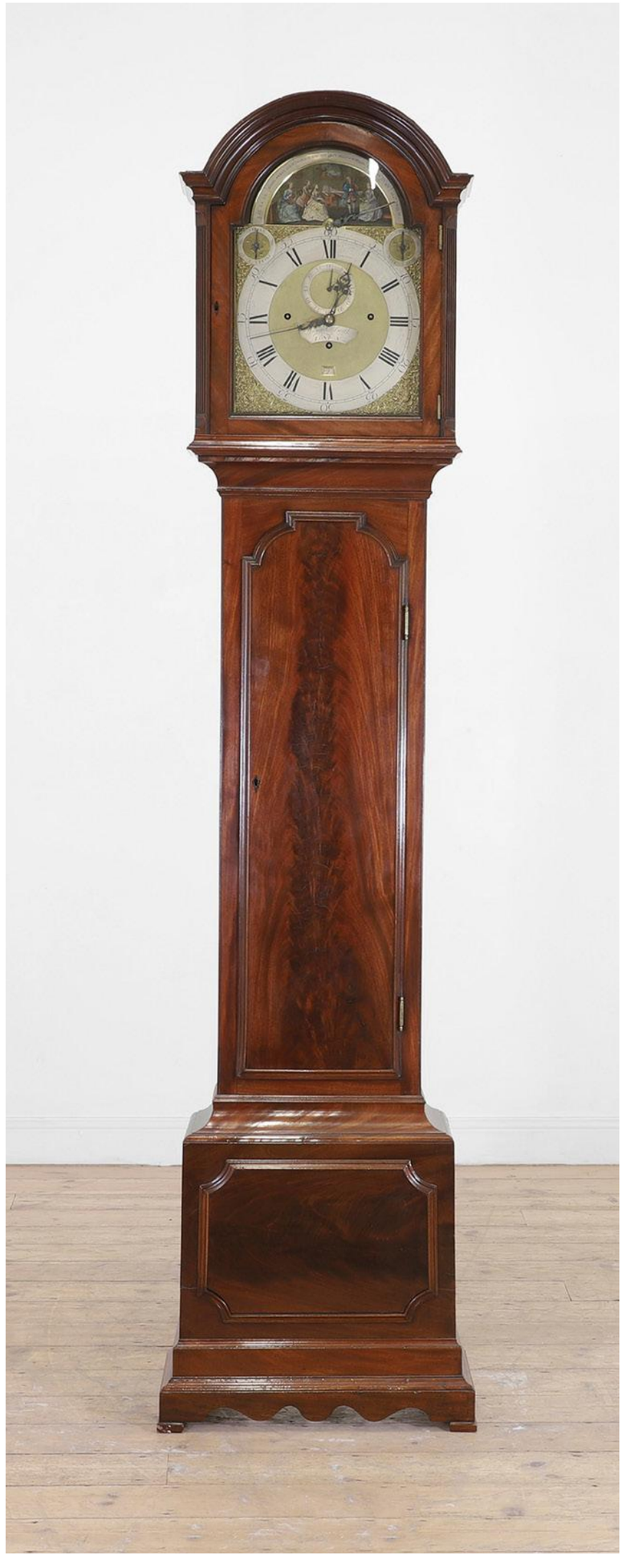


LOT 115

A rare George III mahogany musical automaton longcase clock by Samuel Smith of London,

late 18th century, the glazed broken-arched hood above a flame-veneered arched panelled door, with a stepped base on bracket feet, the 13-inch brass dial, painted with a quintet with three automata musicians, with a tune-selector hand for six tunes, with a silvered chapter ring enclosing a matted centre with a subsidiary seconds dial and signature escutcheon inscribed 'Samuel Smith, London', with a date aperture, the substantial three-train movement with six knopped pillars, playing on a carillon of six bells, striking the hour on a larger single bell, with an anchor escapement, a brass flat-rod pendulum, three substantial brass-covered weights and two door keys,
56cm wide
28cm deep
232cm high
£7,000 - 9,000

Literature: This exact example is illustrated in D. Roberts, British Longcase Clocks, 1998, p.181.

116

117

118

119

LOT 116

A lapis lazuli table lamp,
20th century, in the neoclassical style with ormolu mounts, swag and beaded ornamentation, on a square stepped base,
20cm wide
20cm deep
52cm high
£300 - 500

LOT 117

A pair of grand tour bronze urns,
19th century, each on a simulated marble base,
21cm wide
15cm deep
25.5cm high (2)
£300 - 500

LOT 118

A George III mahogany tripod table,
mid-18th century and later, the circular top above a turned column, with foliate-carved supports,
80cm diameter
69cm high
£600 - 800

LOT 119

A specimen marble low table,
of recent manufacture, the marble top raised on an ebonised wood circular base, with four faceted and tapered supports on castors,
91cm diameter
40cm high
£400 - 600

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

120

121

122

LOT 120

A George III mahogany chest of drawers by Gillows,
c.1790, the moulded rectangular top above a brushing slide and three drawers, raised on tapering square supports terminating in spade feet, *stamped to the drawer,*
106cm wide
55cm deep
85cm high
£2,000 - 3,000

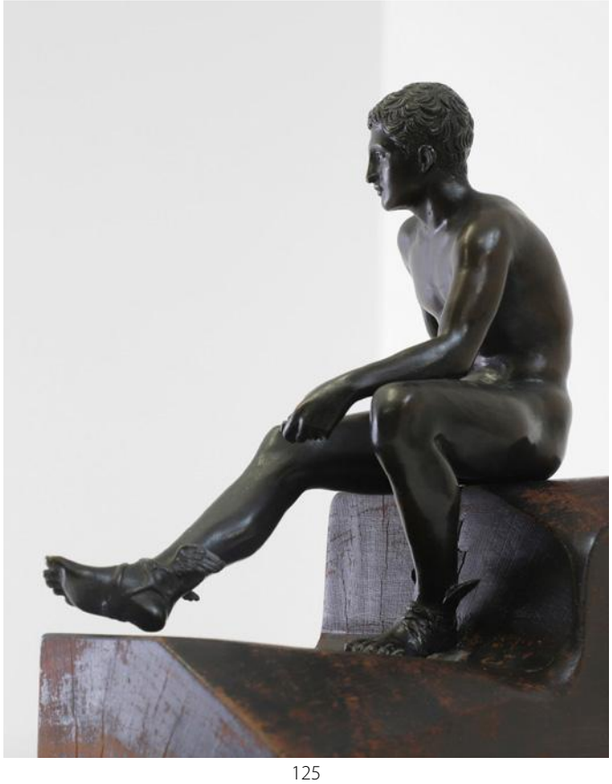
LOT 121

A pair of gilt-metal and moulded glass column lamps,
20th century, each in the form of a wrythen twist column, surmounted by a Corinthian capital, with a pleated silk shade,
15cm wide
15cm deep
47cm high (2)
£200 - 400

LOT 122

A George III-style mahogany and marble occasional table,
c.1900, bearing an ivorine label inscribed 'Hampton Pall Mall London',
48cm diameter
72cm high
£300 - 500

123



125

124

126

LOT 123

A turned wooden model of a staircase,
20th century, with spiral balustrades,
36cm diameter
61.5cm high
£300 - 500

LOT 124

A set of four gilt-metal and glass wall sconces by Badari,
of recent manufacture, Italian, each with three lights issuing cut glass drops and swags,
43cm wide
26cm deep
40cm high (4)
£200 - 400

LOT 125

A small grand tour bronze after the antique,
late 19th/early 20th century, of a seated Mercury,
17cm wide
10cm deep
20cm high
£200 - 400

LOT 126

A George III mahogany kneehole desk,
the rectangular top above a single frieze drawer and six short drawers, the central kneehole door below a shaped apron,
88cm wide
52cm deep
78cm high
£300 - 500

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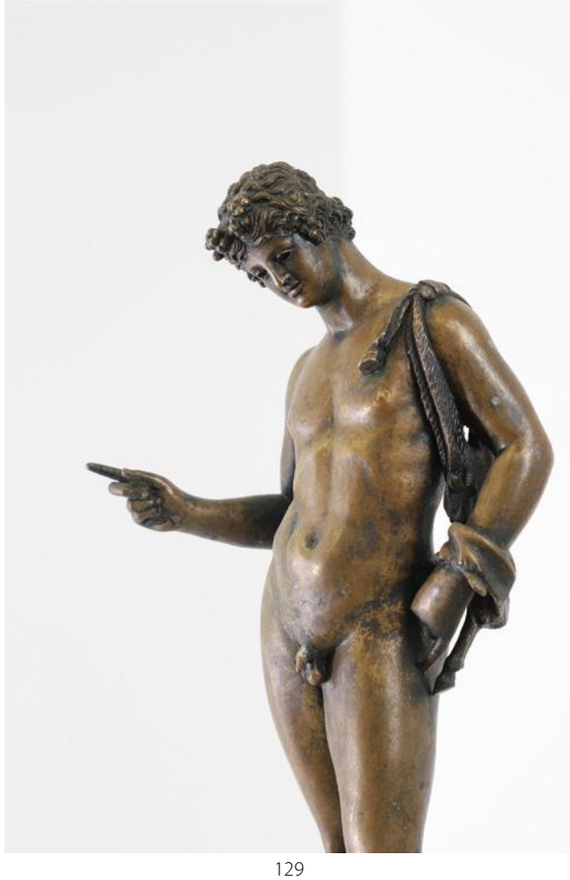
127

128



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130

LOT 127

A Regency mahogany Pembroke games table,
early 19th century, the sliding chessboard top opening to a baize-lined backgammon interior, over three dummy drawers and one real drawer, raised on ring-turned tapering supports with brass cup castors,
54cm wide
87cm wide extended
48cm deep
74cm high
£500 - 700

LOT 128

A pair of burr fruitwood coasters,
19th century, each of circular form with a moulded roundel to the centre, the shallow rim with parquetry banding,
11cm diameter
3cm high (2)
£400 - 600

LOT 129

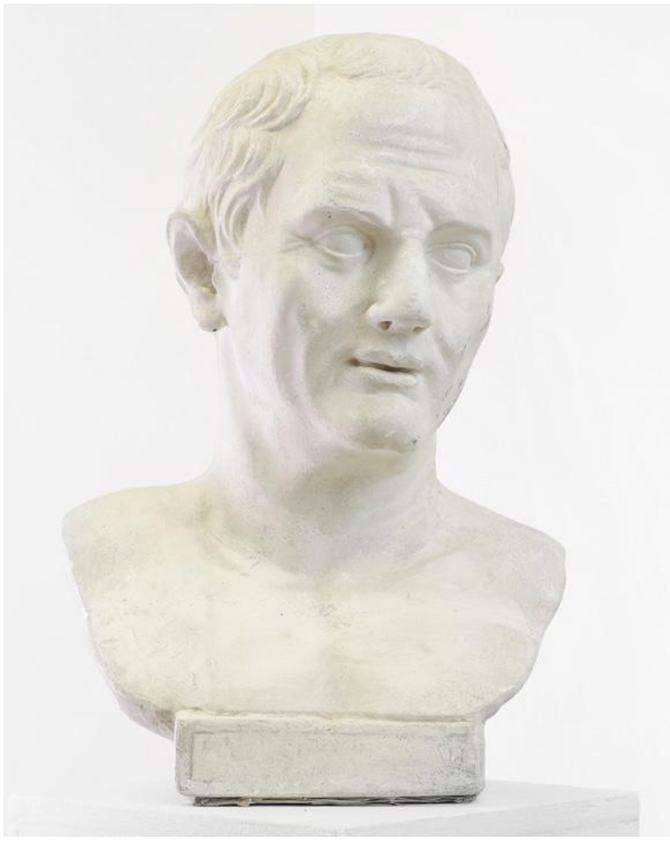
A grand tour bronze of Narcissus,
19th century, Italian, signed 'Chiurazzi, Napoli',
14cm diameter
35cm high
£500 - 800

LOT 130

A George III-style carved mahogany tripod table,
late 19th/early 20th century, with a pie-crust top over a wrythen baluster column, raised on three acanthus-carved feet,
70cm diameter
69cm high
£400 - 600

LOT 131

Spare lot



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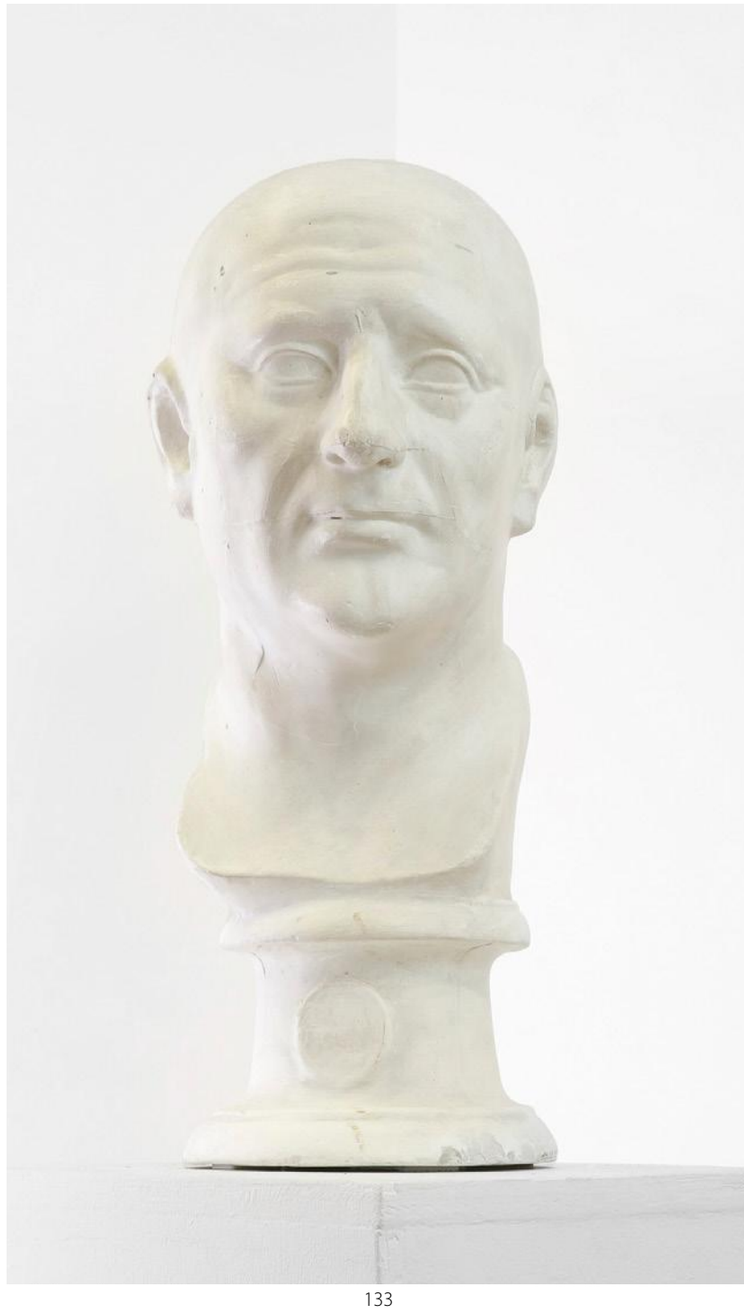
134



133

LOT 132

A plaster bust after the antique,
20th century,
35cm wide
52cm high
£200 - 400

LOT 133

A plaster bust after the antique,
20th century,
18cm wide
50cm high
£200 - 400

LOT 134

A plaster bust after the antique,
20th century,
31cm wide
58cm high
£200 - 400

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135

137

136

138

LOT 135

A George III-style steel and brass fire grate,
19th century, with flaming urn finials over two front, tapering, fluted supports,
83cm wide
35cm deep
42cm high
£300 - 500

LOT 136

A mulberry chest of drawers,
18th century and later, with an arrangement of six drawers, raised on bracket feet,
103cm wide
57cm deep
97cm high
£400 - 600

LOT 137

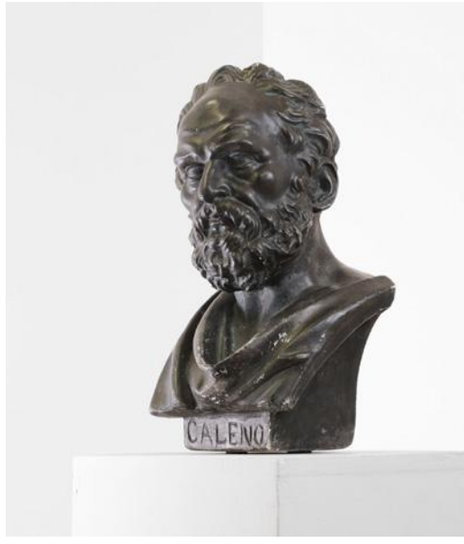
A George III-style neoclassical gilt-brass lantern,
late 19th/early 20th century,
59cm wide
59cm deep
70cm high
£400 - 600

LOT 138

A George III mahogany cellaret,
c.1770, with moulded panelled decoration, the base with square supports,
35cm wide
35cm deep
64cm high
£200 - 400

139

140



141

LOT 139

A pair of carved and painted wooden brackets in the manner of Robert Adam,
probably 20th century, each with a polished slate top,
30cm wide
23cm deep
30cm high (2)
£200 - 400

LOT 140

A George III-style mahogany tripod table,
late 19th/early 20th century and later, the square top over a foliate-carved baluster column and tripod supports, adapted,
40cm wide
78cm high
£600 - 800

LOT 141

A neoclassical bronzed plaster bust,
depicting a bearded man in classical robes, inscribed 'CALENO',
25cm wide
20cm deep
43cm high
£200 - 300

LOT 142

A pair of George III-style oak, burr oak and ebony strung pier tables,
of recent manufacture, each of shaped demilune outline, raised on tapering square supports,
144cm wide
48.5cm deep
90cm high (2)
£1,500 - 2,500

142

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LOT 142A

After Jean de Boulogne called 'Giambologna',
late 19th/early 20th century, a pair of patinated bronze figures of Mercury and Fortuna, each balanced on a gust of wind issuing from the mouth of Zephyr, on a turned bas-relief plinth representing an allegory of the arts after Clodion,
87cm high (2)
£1,000 - 1,500

142A

LOT 143

A Regency mahogany circular table in the manner of Mack, Williams & Gibton,
c.1820, Irish, probably Dublin, the circular top crossbanded with rosewood, above a ring-turned column and quadripartite base,
142cm diameter
75cm high
£400 - 600

143

LOT 144

A George III-style mahogany and satinwood card table,
c.1900, the square top opening to a baize-lined interior, over a single frieze drawer, and raised on square tapering supports,
56cm wide
112.5cm wide extended
49.5cm deep
75cm high
£500 - 700

144

LOT 145

A George III-style mahogany settee,
second half of the 20th century, with button upholstery and carved detail,
240cm wide
62cm deep
103cm high
£800 - 1,200

145

146

LOT 146

A George III mahogany serpentine commode,
late 18th century, fitted with an arrangement of variously shaped drawers, raised on tapering square supports,
91cm wide
51cm deep
89cm high
£600 - 800

LOT 147

A pair of Attic-style calyx kraters,
20th century, each decorated with black figures on a terracotta ground,
43.5cm diameter
45.5cm high (2)
£500 - 800

LOT 148

A George III mahogany serpentine commode,
c.1770, set with three drawers and raised on ogee bracket feet,
110cm wide
69cm deep
94cm high
£800 - 1,200

LOT 149

A carved giltwood pier glass in the manner of Thomas Johnson,
19th century, the elaborate rococo frame surmounted with ho-o birds and a kid goat, with flowers and foliate scrolls, rockwork and trees, with a pair of stylised columns surrounding a later glass plate,
98cm wide
160cm high
£1,000 - 1,500

Thomas Johnson was one of the leading carvers and gilders working in London in the middle of the 18th century, and was a proponent of the rococo style. He is also well known for incorporating natural and pastoral motifs into his work, with particular inspiration taken from Francis Barlow's late-17th-century illustrations of Aesop's Fables.

147

148

149

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150

151

LOT 150

A painted paper four-fold screen,
20th century,
each leaf 48cm wide
204cm high
£300 - 500

LOT 151

A Regency-style ebonised and gilt chinoiserie hanging shelf,
of recent manufacture, the pagoda pediment over three shelves flanked by column supports, with a single base drawer,
58cm wide
15cm deep
92.5cm high,
together with a smaller example,
30cm wide
15cm deep
92.5cm high (2)
£300 - 500

LOT 152

A gilt and lacquered tray table,
late 19th century/early 20th century, Japanese, on later ebonised faux bamboo stretchered supports,
80cm wide
55cm deep
49.5cm high
£200 - 400

LOT 153

A lacquered wooden jardinière stand,
late 19th/early 20th century, Japanese, decorated throughout with blossoms, the square top raised on cabriole supports,
45cm wide
45cm deep
77cm high
£400 - 600

152

153

154

155

156

LOT 154

A rosewood hall seat in the manner of George Bullock,
19th century, the turned bolsters raised on lotus supports, above a moulded rectangular seat and reeded legs,
62cm wide
41cm deep
60cm high
£400 - 600

LOT 155

A pair of Persian wool rugs,
c.1920s, Isfahan, each with a flowering vase to a pale ground, within a border of stylised foliate and animal motifs,
216 x 140cm (2)
£400 - 600

LOT 156

A set of eight Regency mahogany dining chairs,
c.1810, each with reeded and pierced detail, the armchair supports terminating in paw feet, all raised on sabre supports,
56cm wide
56cm deep
86cm high (8)
£1,000 - 1,500

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157

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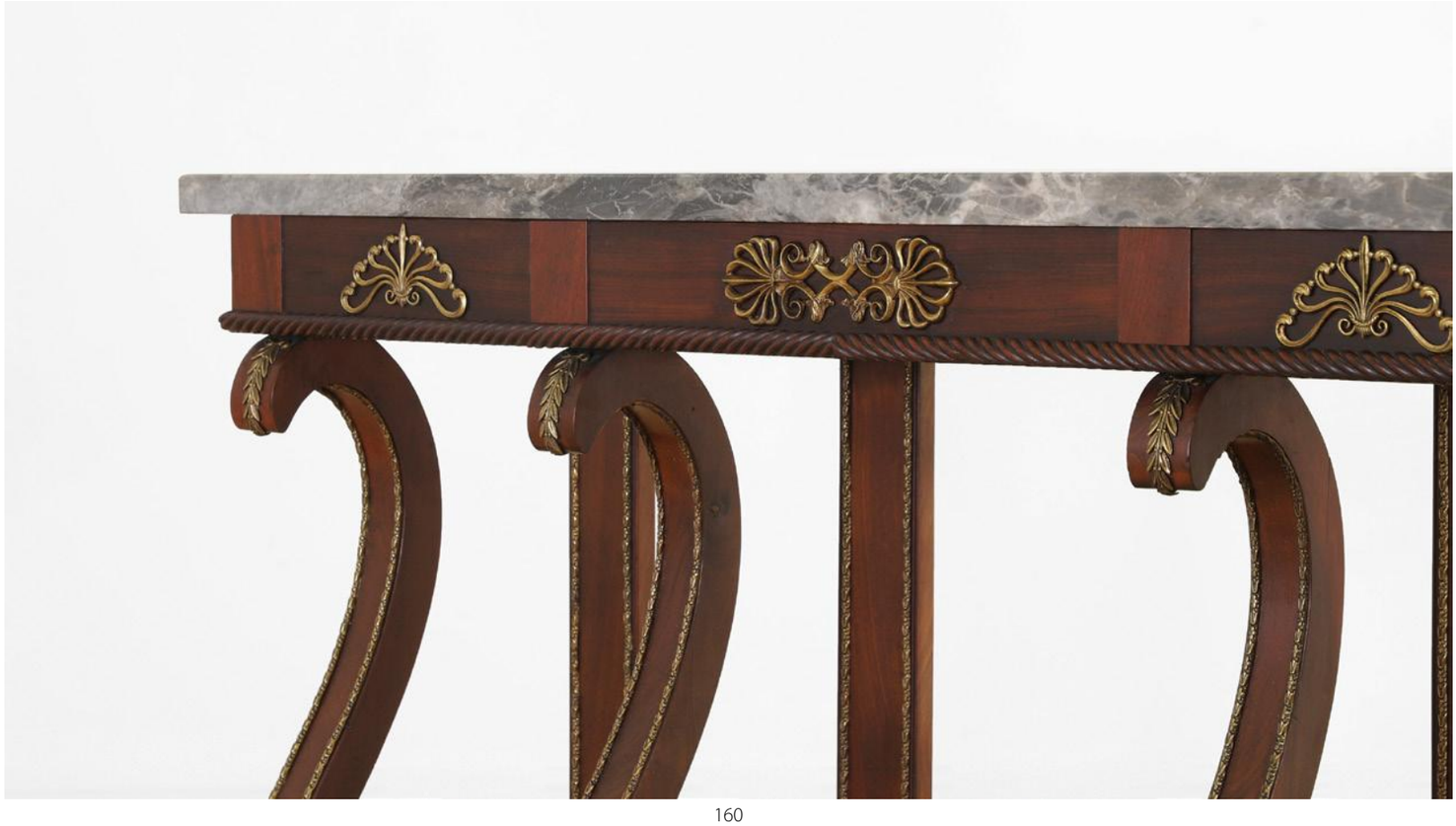
159



160

LOT 157

A Persian wool rug,
early 20th century, woven with a central medallion to a red ground, within a border with Shah Abassi motifs,
198 x 123cm
£200 - 400

LOT 158

A George III kingwood and ebony Pembroke table attributed to Gillows,
c.1790, the oval top above a frieze drawer on square tapering supports,
97cm wide
70cm deep
73cm high
£1,000 - 2,000

Provenance: Previously with Norman Adams, London.

LOT 159

A George III mahogany elbow chair,
c.1785, in the Sheraton taste with a pierced square back, raised on tapering square supports terminating in peg feet,
57cm wide
57cm deep
93cm high
£200 - 400

LOT 160

A Regency mahogany console table,
c.1820, the grey marble top above a frieze set with gilt-metal anthemion mounts, raised on four 'S' scroll supports and a pair of pedestals, terminating in acanthus-carved feet,
137cm wide
46cm deep
97cm high
£1,000 - 2,000

161

161A

162

163

LOT 161

A pair of painted satinwood elbow chairs in the Hepplewhite style,
19th century,
57cm wide
57cm deep
98cm high (2)
£300 - 500

LOT 161A

A red-lacquered low table,
19th century, the rectangular top with chinoiserie decoration, raised on later square section supports,
134cm wide
44cm deep
50cm high
£200 - 300

LOT 162

A wool runner of Caucasian design,
20th century, Azerbaijani,
385 x 96cm
£1,000 - 1,500

LOT 163

A George II scarlet and gilt-japanned longcase clock,
second quarter of the 18th century, the dial inscribed 'Richard Penn, London', the case decorated all over with chinoiserie motifs,
50cm wide
26cm deep
255cm high
£1,000 - 2,000

A Richard Penn is known to have been active as a clock and watchmaker in London c.1732-1780.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 164

A pair of Regency toleware chestnut urns,
early 19th century, each with chinoiserie decoration and lion mask handles,
14cm diameter
35cm high (2)
£200 - 400

LOT 165

A large Tabriz wool carpet,
20th century, North West Persian, bearing a signature to the border,
506 x 360cm
£3,000 - 5,000

LOT 166

A pair of Regency-style side cabinets,
late 20th century, in the manner of Arthur Brett, each with twin silk-lined and wire grille doors enclosing two shelves, flanked by reeded columns and raised on toupie feet,
130cm wide
36cm deep
84cm high (2)
£1,000 - 2,000

164

165

166

167

168

169

170

LOT 167

A Regency-style painted pine convex mirror,
late 19th century,
63cm diameter
£200 - 300

LOT 168

A pair of George IV mahogany hall chairs,
c.1820, each with a fiddle-shaped back and raised on ring-turned supports,
42cm wide
46cm deep
86cm high (2)
£300 - 500

LOT 169

A rosewood and specimen marble occasional table,
19th century and later, in the manner of Gillows, the circular top raised on a carved baluster column and a tripod base,
79cm diameter
74cm high
£400 - 600

LOT 170

A carved wooden mirror,
20th century, with Greek key decoration,
61cm wide
81cm high
£200 - 400

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 171

A pair of George III mahogany, satinwood and harewood marquetry tea and card tables,
c.1780, each of canted rectangular outline, with all-over neoclassical penwork decoration, the folding top inlaid with groups of putti,
91cm wide
44cm deep
75cm high (2)
£2,000 - 3,000

LOT 172

A pair of composition white marble panthers,
20th century,
35cm wide
67cm deep
85cm high (2)
£2,000 - 3,000

172

LOT 173

An Oushak wool carpet,
of recent manufacture,
Turkish (West Anatolian),
woven with stylised floral motifs to a pale ground,
402 x 320cm
£3,000 - 5,000

173

LOT 174

Spare lot

175

176

177

LOT 175

A pair of pink porcelain table lamps,
early 20th century, Chinese, each on a wooden stand with a pleated silk shade, 36cm high (2)
£300 - 500

LOT 176

A George III-style mahogany cockpen elbow chair,
19th century,
67cm wide
61cm deep
100cm high
£300 - 500

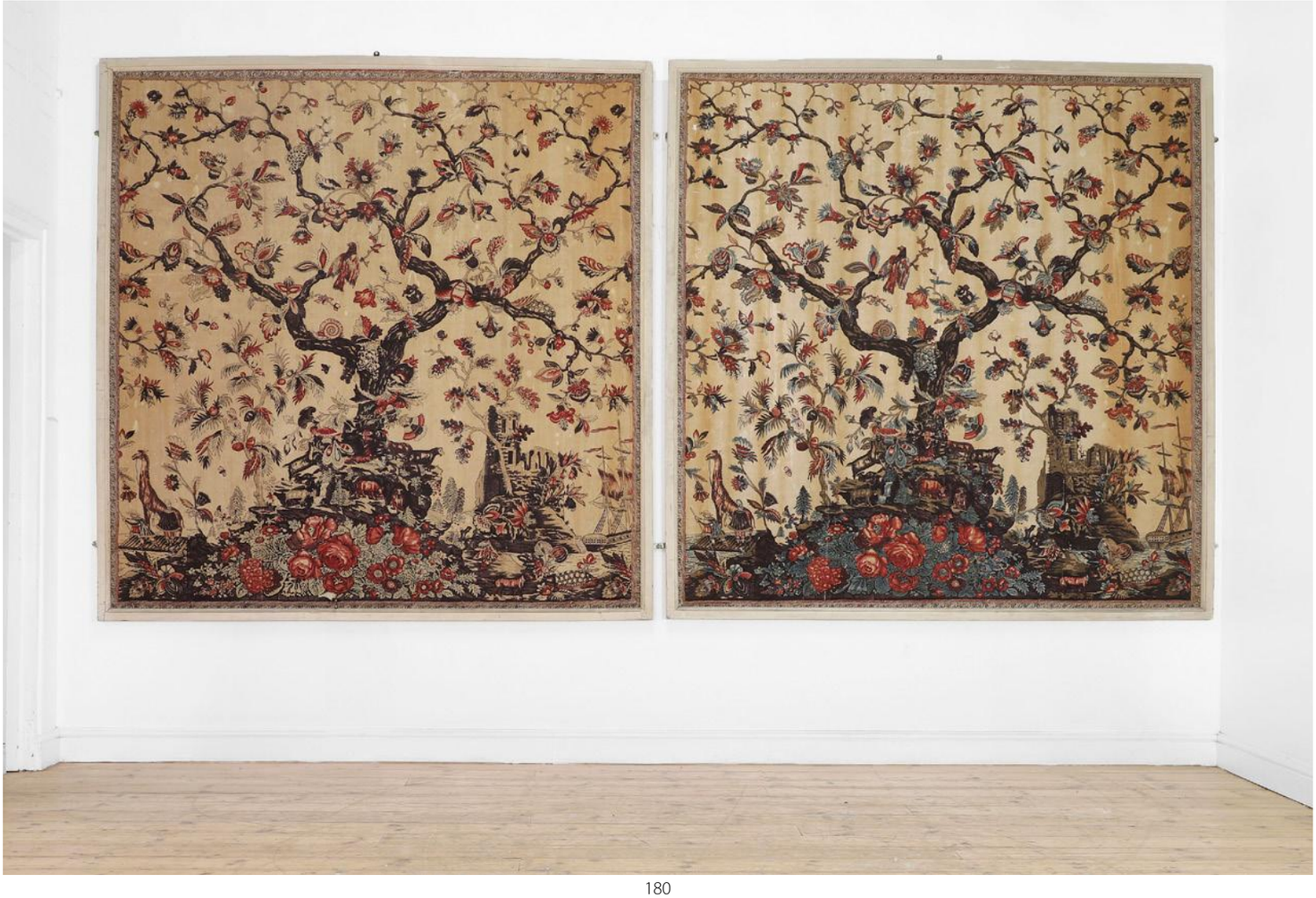
LOT 177

A George III mahogany chest of drawers,
third quarter of the 18th century and later, with a figured top over two short and three long drawers, flanked by canted blind fretwork corners and raised on shaped bracket feet,
103cm wide
52cm deep
82cm high
£1,000 - 1,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

178

179



180

LOT 178

A gilt-brass chinoiserie hall lantern by Robert Kime,
20th century,
35cm wide
35cm deep
66cm high
£400 - 600

LOT 179

A chinoiserie coppered metal mirror,
of recent manufacture, with a pagoda top,
70cm wide
124cm high
£200 - 300

LOT 180

Two printed mezzaro panels,
19th century, Italian, Genoese, each depicting the Tree of Life on linen,
192 x 189cm, framed (2)
£1,500 - 2,500

181

182

183

LOT 181

A George IV giltwood and gesso overmantel mirror,
c.1825, with a scrolled frieze, the plate enclosed by pilasters,
179cm wide
15cm deep
103cm high
£400 - 600

Provenance: Tony Williams Antique Mirrors.

LOT 182

A Regency mahogany canterbury,
c.1800,
47cm wide
33cm deep
50cm high
£300 - 500

LOT 183

A Regency painted wooden doll's house,
early 19th century, with predominantly later contents,
106cm wide
37cm deep
138cm high
£1,500 - 2,500

Provenance: Mr Evan Steadman, former organiser of The Grosvenor House Antiques Fair, and Mrs Patricia Steadman.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

184

LOT 184

A contemporary suzani-inspired flat-weave rug,
of recent manufacture, embroidered with floral and foliate scrolls,
282 x 195cm
£300 - 500

LOT 185

A Kerman wool carpet,
20th century, South Central Persian,
388 x 292cm
£800 - 1,200

185

186

187

188

189

LOT 186

A white marble fireplace tablet,
late 19th/early 20th century,
48cm wide
17cm high
£200 - 400

LOT 187

A Regency-style giltwood overmantel mirror,
late 19th/early 20th century,
155cm wide
74cm high
£200 - 400

LOT 188

A Regency rosewood davenport by Gillows,
50cm wide
56cm deep
88cm high
£800 - 1,200

LOT 189

A pair of painted satinwood étagères,
late 19th century,
44cm wide
34cm deep
72cm high (2)
£600 - 800

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 190

A George IV mahogany reclining armchair,
c.1830, by Robert Daws of London, of 'Daws Patent' design, the upholstered red leather back over open arms with padded arm rests and seat, the front seat rail sliding to reveal ratchet adjustable footrest, raised on turned supports terminating in brass castors, the back legs stamped 'R Daws B E D' with a Royal Patent,
57cm wide
94cm deep
94cm high
£1,200 - 1,800

191

192

193

194

LOT 191

A collection of ten wax relief portraits of ladies and gentlemen,
late 18th century/early 19th century, each variously mounted on coloured velvets, largest 18 x 15cm, each framed and glazed (10)
£300 - 500

LOT 192

A pair of painted papier mâché table lamps,
20th century, each of baluster form, with floral and foliate decoration,
61cm high,
each with a flared yellow silk shade,
51cm diameter (4)
£200 - 400

LOT 193

A Regency-style needlepoint carpet,
of recent manufacture,
350 x 263cm
£400 - 600

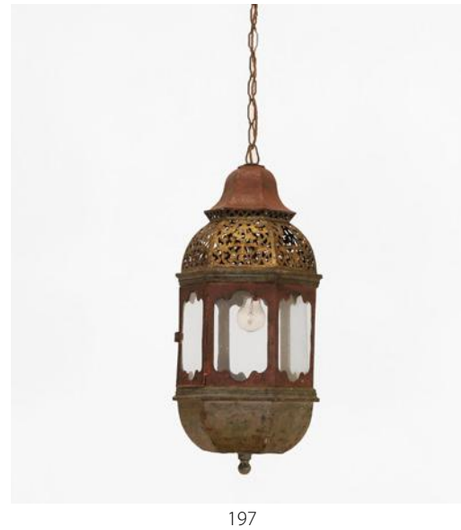
LOT 194

A George IV mahogany collector's specimen chest,
c.1825, set with eleven graduated drawers, raised on ring-turned supports,
44cm wide
33cm deep
105cm high
£300 - 500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

195

196



197

LOT 195

A set of eight George III-style painted beech dining chairs,
20th century, in the Sheraton taste,
elbow chairs 57cm wide
57cm deep
74cm high,
with loose cushions (16)
£800 - 1,200

LOT 196

A George III-style painted extending dining table,
20th century,
213cm long
112cm deep
74cm high
£600 - 800

LOT 197

A painted metal lantern,
early 19th century, probably Continental, with polychrome chinoiserie decoration,
30cm diameter
64cm high
£300 - 500

198

LOT 198

A maple four-poster bed in the manner of Gillows,
19th century and later, with blue damask silk drapery,
177cm wide
223cm deep
234cm high
£1,000 - 2,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

199

200

201

LOT 199

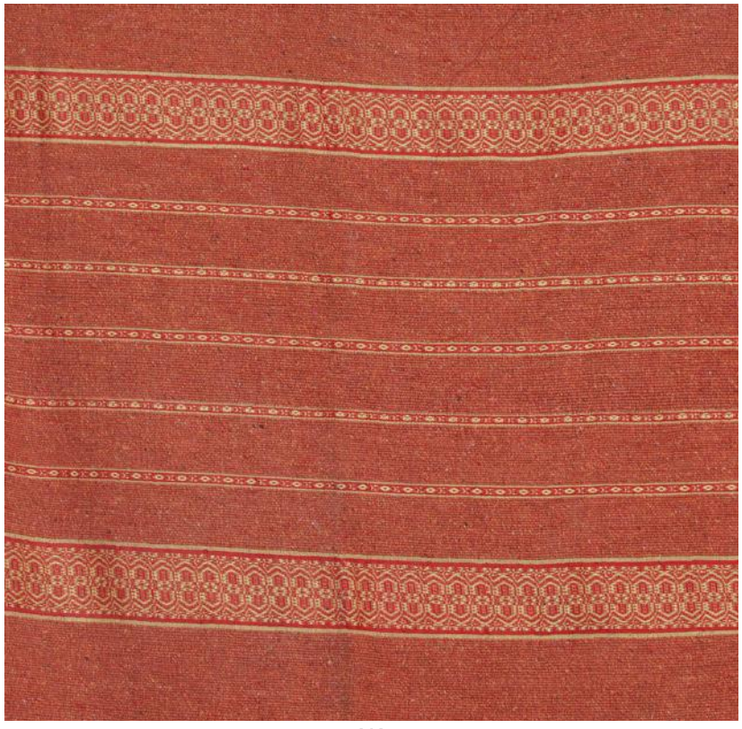
A Kirman wool carpet,
early 20th century, Central Persian, woven with an all-over floral design to a pale ground,
367 x 270cm
£2,000 - 3,000

LOT 200

A painted pine chest,
late 18th/early 19th century, Tibetan,
108cm wide
39cm deep
49cm high
£300 - 500

LOT 201

A Victorian walnut and marquetry centre table,
late 19th century, the top with floral inlay, raised on a bobbin-turned base,
121cm wide
77cm deep
71cm high
£500 - 700



202

203

204

205

LOT 202

A flat-weave dhurrie rug,
20th century, Indian, decorated with bands of gold pattern on a red ground,
295 x 190cm
£500 - 800

LOT 203

A carved teak chair,
early 20th century, Anglo-Indian, probably Bombay,
the intricately carved high back with a bird crest, over a needlework and beadwork seat,
56cm wide
56cm deep
112cm high
£300 - 500

LOT 204

A Victorian oak twin-pedestal desk in the George II taste,
late 19th century, with all-over carved decoration,
165cm wide
68cm deep
75cm high
£400 - 600

LOT 205

A group of four cushions,
probably 19th/20th century, comprising velvet, wool and metal thread, with appliqué and needlepoint examples,
largest 62 x 45cm (4)
£200 - 300

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

206

207

LOT 206

A large Victorian carved walnut table clock by Dent of London,
mid-late 19th century, the silvered dial signed and numbered '1740' with strike/silent selection, to a triple fusee movement striking on a coiled gong, the case densely carved with grotesque masks and beasts,
49cm wide
23cm deep
62cm high
£2,000 - 4,000

LOT 207

A Victorian carved bracket clock,
mid-late 19th century, the 6.5-inch silvered dial inscribed 'Frodsham Gracechurch Street London', with chapter ring and Roman numerals, the twin-drive eight-day movement also stamped, within a shaped case decorated with foliate scrolls,
36cm wide
19cm deep
48cm high
£800 - 1,200

208

LOT 208

A group of batik printed textiles,
mid-late 20th century, Indonesian,
242 x 107cm each (4)
£300 - 500

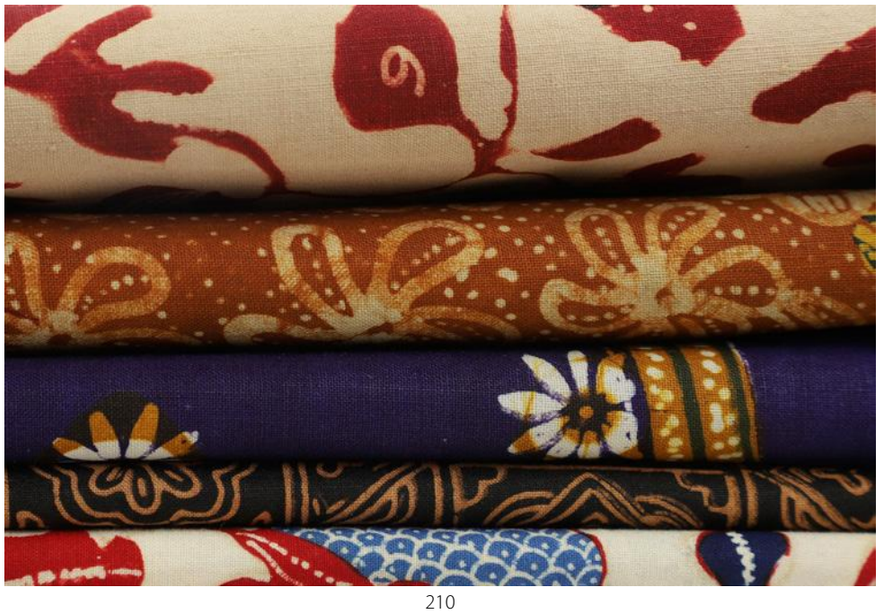
LOT 209

A group of batik printed textiles,
mid-late 20th century, Indonesian,
three approximately 254 x 107cm
two approximately 254 x 52cm (5)
£300 - 500

LOT 210

A group of batik printed textiles,
mid-late 20th century, Indonesian,
three approximately 107 x 236cm
two approximately 52 x 204cm (5)
£300 - 500

209



210

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 211

A large giltwood overmantel mirror,
late 19th century,
188cm wide
183cm high
£1,000 - 2,000

211

LOT 212

A set of six carved padouk dining chairs,
late 19th/early 20th century, Anglo-Indian, each upholstered in leather, the frame carved with elephants, on French cabriole supports,
58cm wide
58cm deep
95cm high (6)
£1,000 - 2,000

212

213

214

215

LOT 213

A fruitwood, mother-of-pearl and bone cabinet,
late 19th/early 20th century, Syrian, Damascus, with all-over pierced and bobbin decoration,
80cm wide
34cm deep
150cm high
£400 - 600

LOT 214

A carved and marble-inset hardwood armchair,
early 20th century, Chinese, the backrest carved and pierced with dragons and mythical beasts,
62cm wide
49cm deep
89cm high
£400 - 600

LOT 215

An Heriz wool carpet,
20th century, North-West Persian,
340 x 244cm
£1,500 - 2,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 216

A specimen wood and marquetry centre table,
late 19th century, the lobed circular top profusely inlaid and inscribed 'JFW Pickering' surrounded with flags, the inscription to the frieze reading 'Eleven Hundred and Fifty Five Pieces October 1882', raised on a carved tripod base,
100cm diameter
74cm high
£800 - 1,200

The National Museums Liverpool - Maritime Archives & Library gives reference to a J W Pickering & Sons, who were ship repairers, established in 1866 by John Worthington Pickering, whose work included ship repair, engineering, boiler making, copper and ship smithing, iron and brass founding. They are known to have worked with shipping companies including the Pacific Steam Navigation Company.

217

LOT 217

A giltwood overmantel mirror,
19th century, the rectangular plate with a serpentine top, in a moulded frame with pierced and carved, foliate and shell crest,
141cm wide
193cm high
£800 - 1,200

LOT 218

A pair of Rajasthani carved and painted wooden elephants,
first half of the 19th century, Indian, each with a mahout rider, the elephants decorated with blankets, face roundels and other trappings, each modelled with their trunk lifted,
107cm wide
44cm deep
108cm high (2)
£1,000 - 1,500

Provenance: Bonhams, 'Islamic and Indian Art', 28 April 2005, lot 554;
formerly in the collection of Howard Ricketts.

LOT 219

A Victorian ebonised, tortoiseshell and brass pier cabinet,
mid-19th century, in the manner of André-Charles Boulle, decorated with squirrels,
61cm wide
34cm deep
101cm high
£400 - 600

218

219

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 220

A khorjin wool rug,
of recent manufacture, Afghan,
247 x 175cm
£400 - 600

LOT 221

A pair of carved hardwood and mother-of-pearl inlaid corner chairs,
20th century, Chinese, each backrest carved and pierced with birds and foliage,
60cm wide
56cm deep
86cm high (2)
£300 - 500

LOT 222

An Italian Renaissance-style oak stool,
20th century, the 'X' frame carved with a green man mask and acanthus decoration, with a tasselled seat cover and backrest,
74cm wide
65cm deep
68cm high (2)
£400 - 600

220

221

222

223

224

225

LOT 223

A Victorian Aesthetic Period bamboo hall stand,
c.1880,
96cm wide
36cm deep
208cm high
£500 - 700

LOT 224

A pair of walnut and mother-of-pearl inlaid side chairs,
late 19th/early 20th century,
Syrian, Damascus,
50cm wide
50cm deep
125cm high (2)
£300 - 500

LOT 225

A pair of studded leather bedside chests,
of recent manufacture,
51cm wide
43cm deep
67cm high (2)
£300 - 500

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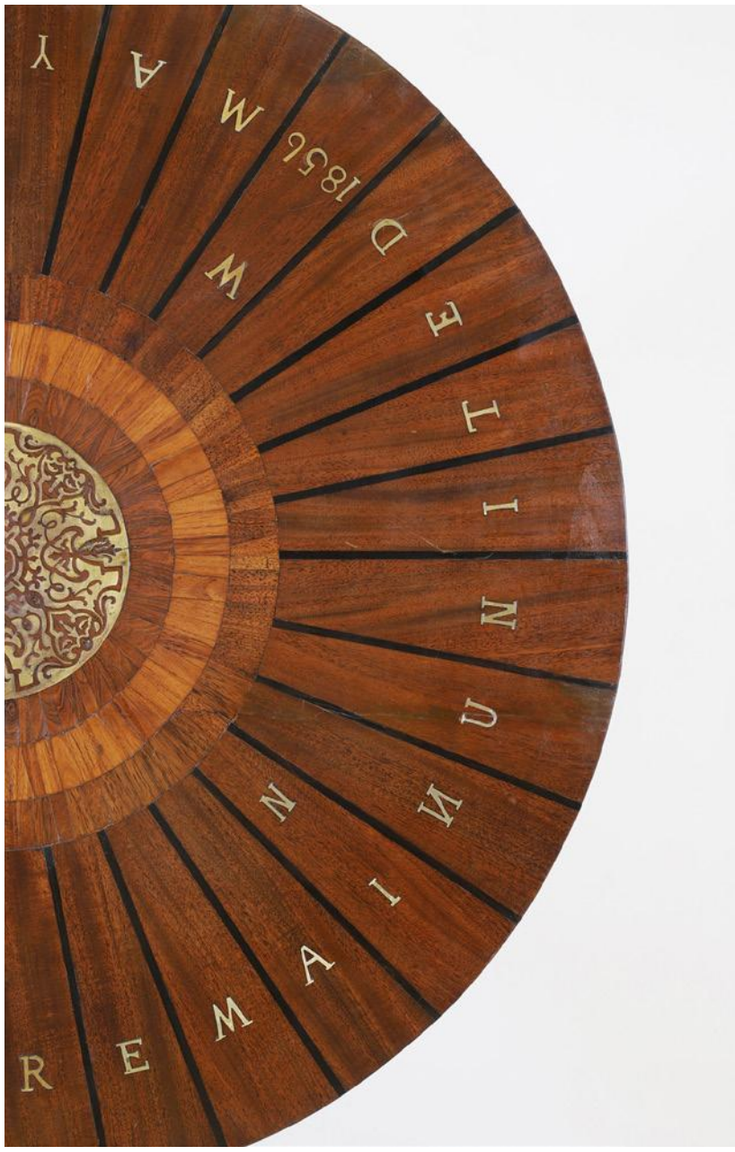
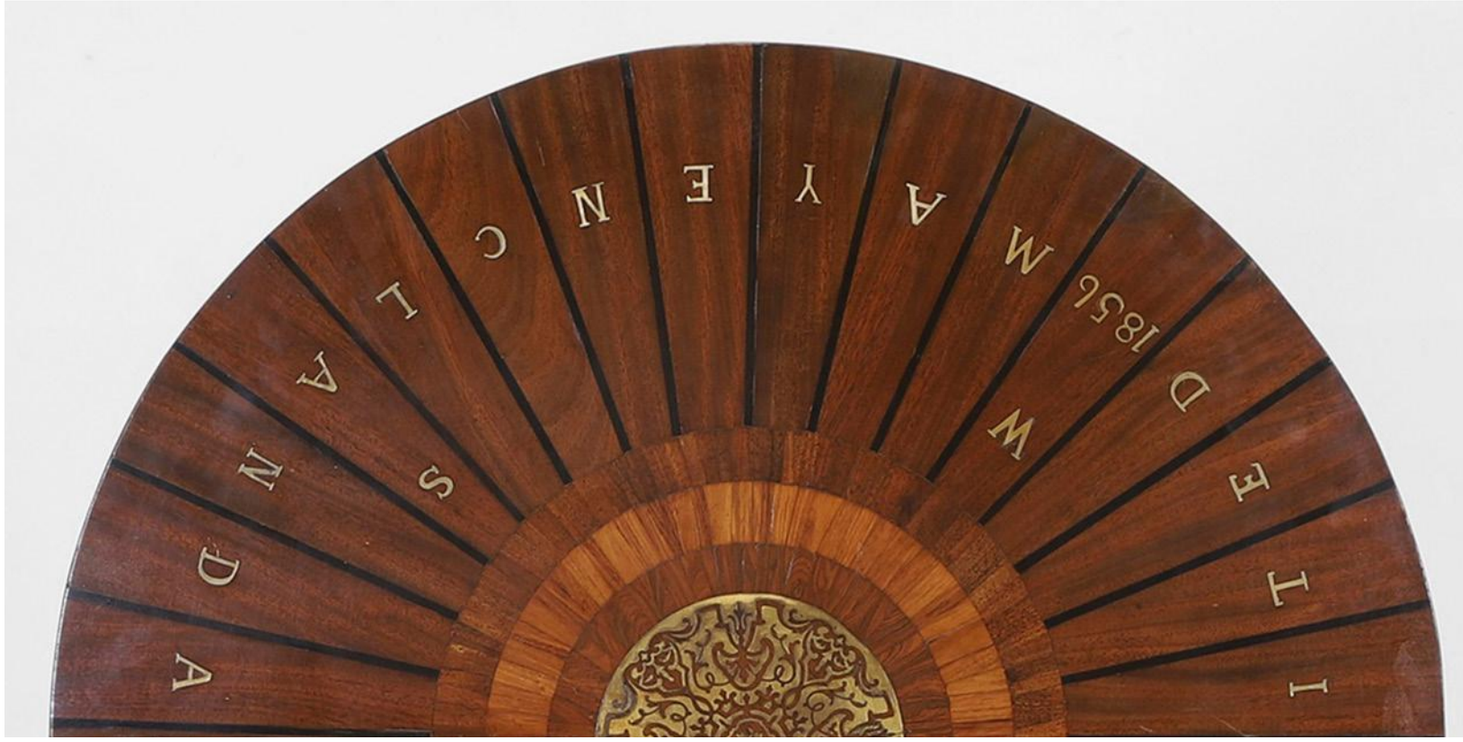


LOT 226

A Victorian rosewood and specimen inlaid Crimean War commemorative centre table,
dated 1856, the circular top with radiating veneers and inscribed 'May England and France Remain United', raised on an octagonal column and a tripod base,
87cm diameter
74cm high
£1,000 - 2,000



227

228

229

LOT 227

A narrow Heriz wool runner,
20th century, Northwest Persian,
350 x 89cm
£800 - 1,200

LOT 228

A large Syrian-style stained fruitwood dresser,
late 19th/early 20th century, probably French, with all-over pierced bobbin decoration,
180cm wide
59cm deep
213cm high
£800 - 1,200

LOT 229

A Victorian giltwood overmantel mirror,
late 19th century, with an oval plate and rope-twist decoration,
140cm wide
152cm high
£800 - 1,200

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 230

A carved and polychrome-painted pine figure of a saint,
probably 19th century, Continental, standing holding a bible and a crosier,
82cm wide
34cm deep
160cm high
£400 - 600

230

LOT 231

A flat-weave cicim kilim,
mid-20th century, Turkish, Anatolian, incorporating five bands woven with geometric motifs,
285 x 156cm
£400 - 600

231

LOT 232

A Gothic wrought iron and glass lantern,
late 19th/early 20th century, with quatrefoil decoration,
38cm diameter
60cm high
£300 - 500

232

LOT 233

A Victorian Gothic Revival oak pew,
c.1850, carved to one end with a portcullis emblem, possibly relating to the Palace of Westminster, the back decorated with alternating quatrefoil motifs enclosing paterae, as well as tracery,
134cm wide
57cm deep
137cm high
£400 - 800

233

234

235

236

237

LOT 234

A carved teak serving table,
late 19th/early 20th century, Burmese (Myanmar), profusely carved all over with figures, animals and foliate scrolls,
123cm wide
62cm deep
139cm high
£400 - 600

LOT 235

A walnut and mother-of-pearl inlaid folding side chair,
late 19th/early 20th century, Syrian, Damascus, in the Renaissance 'sedia tenaglia' style,
42cm wide
74cm deep
94cm high
£200 - 400

LOT 236

A carved teak low chair,
late 19th/early 20th century, Burmese (Myanmar), with profusely pierced floral and foliate decoration,
64cm wide
78cm deep
107cm high
£400 - 600

LOT 237

A mahogany partners' desk,
19th century, the leather gilt-tooled inset top over six frieze drawers and twin six-drawer pedestals, each raised on a plinth base,
174cm wide
144cm deep
75cm high
£1,500 - 2,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

238

239

240

241

LOT 238

A flat-weave wool rug,
of recent manufacture, woven with polychrome colours,
240 x 181cm
£200 - 400

LOT 239

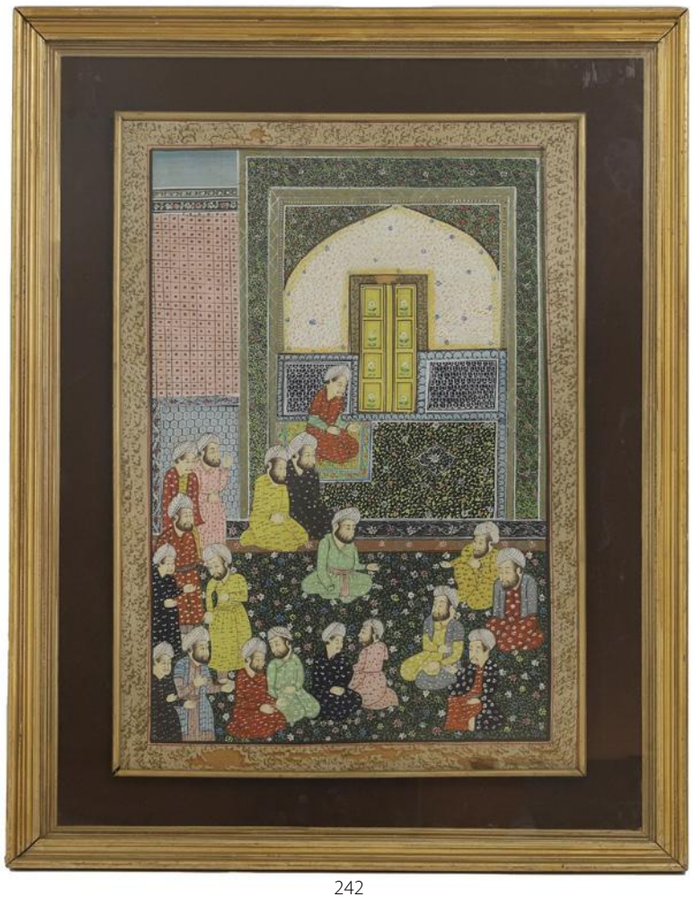
A contemporary suzani-inspired flat-weave rug,
of recent manufacture, embroidered with polychrome floral and foliate scrolls,
211 x 164cm
£200 - 400

LOT 240

A kilim wool rug,
of recent manufacture, Turkish, Anatolian, woven in tones of red and green,
278 x 153cm
£300 - 500

LOT 241

A kilim wool rug,
of recent manufacture, Afghan, woven with polychrome geometric motifs,
296 x 195cm
£300 - 500



242

244

243

245

LOT 242

A large Moghul painting on linen,
late 19th/early 20th century, Indian, depicting a court scene,
65 x 47.5cm, framed and glazed
£200 - 300

LOT 243

A Rahjastani carved wooden figure of a man,
late 19th century, Indian, modelled as a guardian or official, with polychrome-painted decoration,
52cm wide
27cm deep
138cm high
£500 - 700

Provenance: Bonhams, Islamic & Indian Art, 5 July 2006, lot 303.

LOT 244

A painted pichwai,
20th century, Indian, gouache on cotton, depicting the story of Krishna,
120.5 x 84cm
£200 - 400

LOT 245

A lontar leaf chest,
20th century, Indonesian, Lombok, decorated with cowrie shells,
53cm wide
51cm deep
53cm high
£200 - 400

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

246

247

LOT 246

A Qashq'ai kilim,
20th century, South-West Persian,
273 x 132cm
£300 - 500

LOT 247

An Heriz wool runner,
late 19th/early 20th century, North-West Persian,
298 x 111cm
£400 - 600

LOT 248

A Moghul-style white marble pedestal urn,
20th century, Indian,
42cm diameter
79cm high
£500 - 700

248

249

250

251

LOT 249

An assembled collection of Mughal Indian paintings,
19th/20th century, gilt-heightened ink and gouache on paper, to include scenes of Krishna, a court scene, a hunting scene, and a pair of paintings, larger, of elephants, elephants 39 x 53cm (6)
£200 - 400

LOT 250

A pair of Bombay School of Arts terracotta vases,
c.1880, Indian, each of baluster form, set with lugs to the shoulders,
33cm diameter
114cm high (2)
£800 - 1,200

Provenance: Bonhams, Islamic and Indian Art, 13 October 2005, lot 468.

LOT 251

Three Company School paintings on mica,
19th century, Indian, depicting figures in procession with an elephant, horse-drawn carriage and camel,
7 x 11cm, framed and glazed (3)
£200 - 300

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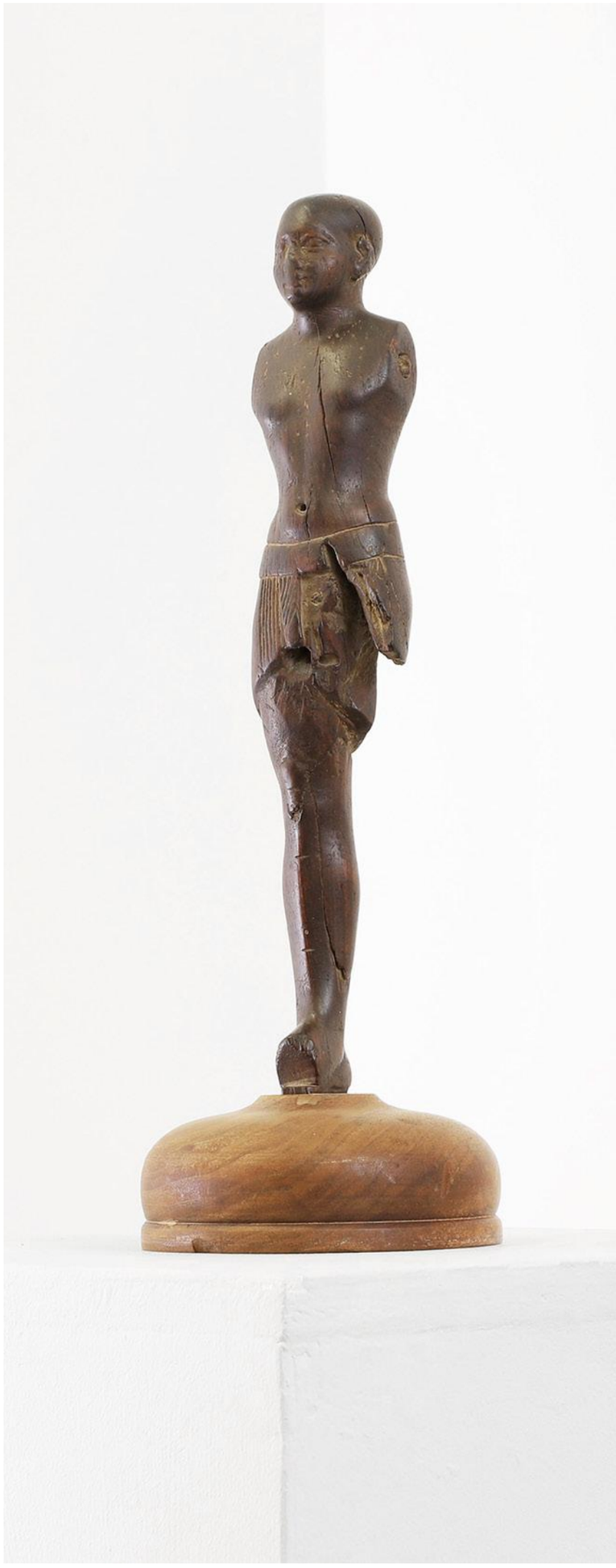
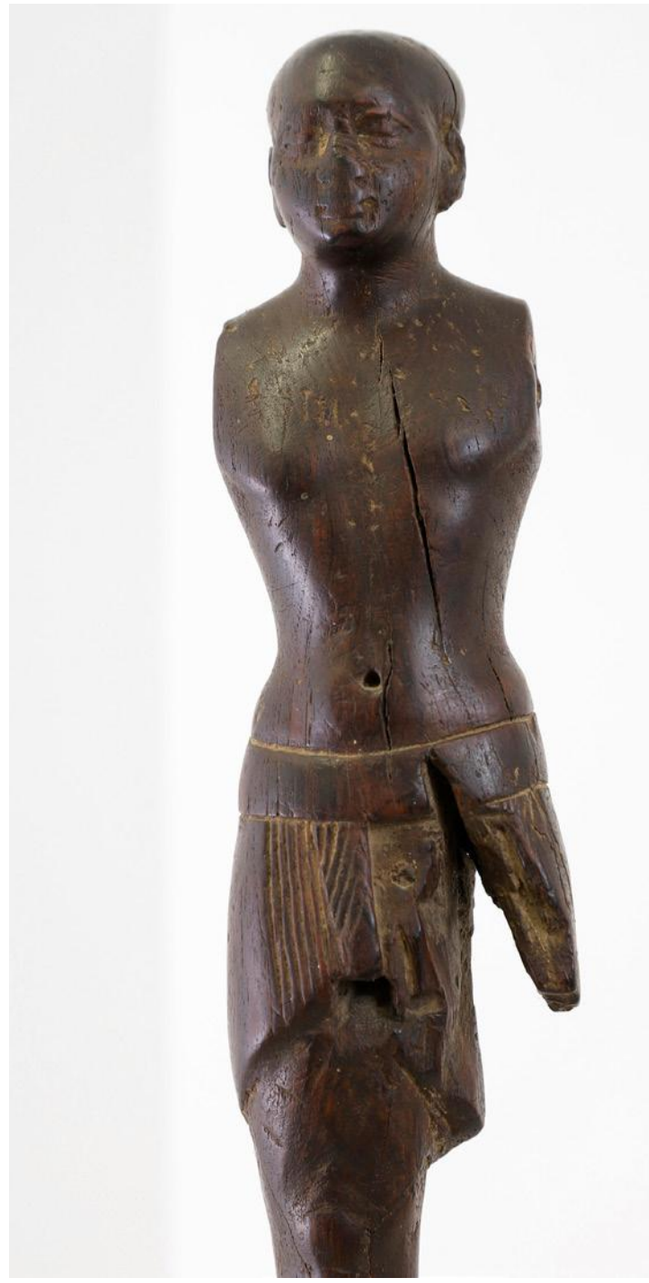




LOT 252

An ancient Egyptian carved wooden figure in the Middle Kingdom-style,
probably Third Intermediate Period, ca.7th-6th century BCE, on a later turned wooden stand,
37cm high overall
£1,500 - 2,500

Provenance: A J Arkell MBE MC FSA (1898-1980);
gifted to Edward Martin Burgess FSA FBHI (1931-2023)

253

254

255

256

LOT 253

A Persian wool rug,
20th century, Kirman,
455 x 310cm
£400 - 600

LOT 254

A pair of Victorian reverse-painted glass panels,
mid-19th century, depicting scenes from Brighton including the Pavilion and Promenade, with verre églomisé corners,
23 x 23cm, framed (2)
£300 - 500

LOT 255

A large desert rose specimen,
North African, of natural form,
50cm wide
34cm deep
49cm high
£300 - 500

LOT 256

A carved stone head,
possibly medieval, of a lion or beast, on an iron and stone base,
18cm wide
15.5cm deep
40cm high
£500 - 700

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

257

258

LOT 257

A tribal wool runner,
early 20th century, North-West Persian or Caucasian,
389 x 109cm
£400 - 600

LOT 258

A narrow Heriz wool runner,
20th century, North-West Persian,
372 x 72cm
£800 - 1,200

259

LOT 259

A group of Victorian sand pictures,
mid-19th century, two dated 1840, depicting scenes of the Isle of Wight,
each approximately 12 x 10cm, framed and glazed (4)
£200 - 400

Provenance: A private collection, Gloucestershire.

LOT 260

A pair of late Victorian turned wooden stands,
20th century, each rectangular shaped top on turned supports,
17cm wide
14cm deep
13cm high (2)
£200 - 400

260

261

LOT 261

A silvered-metal ritual dagger,
19th century, Tibetan,
34cm long
£200 - 300

LOT 262

A mahogany supper table,
18th century and later, possibly Irish, the shaped circular top raised on tripod supports,
61cm diameter
67cm high
£800 - 1,200

LOT 263

An Heriz wool runner,
20th century, North-West Persian,
393 x 98cm
£800 - 1,200

LOT 264

Spare lot

262

263

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 265

A 12-inch Phillips terrestrial library table globe,
19th century, on a tripod support united with a compass,
42cm diameter
64cm high
£200 - 400

LOT 266

A carved ebony figure of St Anthony,
late 19th/early 20th century,
15cm wide
13cm deep
57cm high
£200 - 400

LOT 267

A very large Victorian mahogany partners' desk,
late 19th century, with a gilt-tooled leather top over six frieze drawers, supported by four pedestals set with three drawers each,
275cm wide
169cm deep
76cm high
£1,500 - 2,500

265

266

267

268

269

LOT 268

A Sumba cotton ikat hinggi,
20th century, Indonesian, woven with alternating bands of white stylised animals and foliate motifs, to a terracotta and navy ground,
263 x 130cm
£200 - 400

LOT 269

A Sumba cotton ikat hinggi,
20th century, Indonesian, woven with vertical bands of yellow and white stylised figures, to a green ground,
220 x 120cm
£200 - 400

LOT 270

A Sumba cotton ikat hinggi,
20th century, Indonesian, woven with alternating bands of stylised animals, to blue and terracotta fields,
252 x 128cm
£200 - 400

LOT 271

An ikat panel,
mid-20th century, Indonesian, woven with diamond motifs in shades of magenta and white,
213 x 118cm
£200 - 400

270

271

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

272

273

274

LOT 272

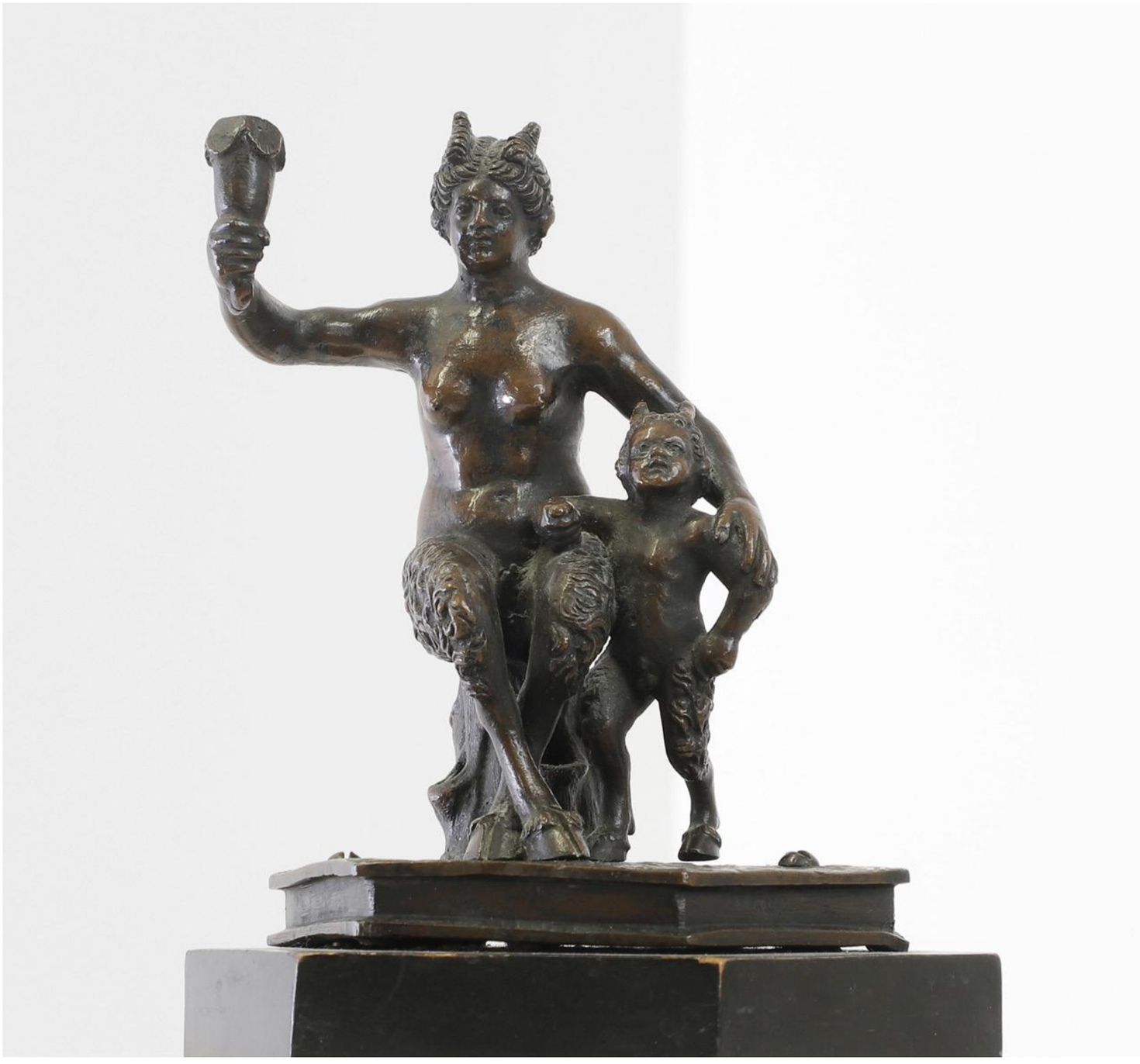
A Louis XV-style kingwood and ormolu centre table,
late 19th/early 20th century, French, the frieze set with two frieze drawers and mounted with masks, raised on tapering cabriole supports, terminating in acanthus cast hoof sabots,
141cm wide
86cm deep
81cm high
£800 - 1,200

LOT 273

A Louis XV-style giltwood overmantel mirror,
late 19th century, French, with scrolling acanthus decoration,
180cm wide
178cm high
£1,000 - 2,000

LOT 274

A Biedermeier sofa,
19th century, Continental, with carved palmette detail, upholstered in floral and stripe fabric with two matching bolster cushions,
218cm wide
70cm deep
97cm high (3)
£1,000 - 2,000



LOT 275

A Renaissance bronze figure of a satyress with an infant satyr attributed to the workshop of Severo Calzetta da Ravenna (fl.1496-1543),
early 16th century, North Italian, probably Ravenna, modelled seated on a tree trunk ringing a bell, the young satyr standing beside, on a later hexagonal stand,
17cm wide
15cm deep
19cm high
£2,000 - 3,000

Provenance: A private collection, London.

Literature: J Warren, The Wallace Collection: Catalogue of Italian Sculpture, London, 2016, vol. 1, pp. 228-237, no. 55.

For similar examples, see:
The Metropolitan Museum of Art, accession number 1975.1.1393;
Wallace Collection, London, inventory number S67;
Victoria & Albert Museum, accession number A.20-1971;
Sotheby's, 'European Sculpture & Works of Art', 5 December 2012, lot 38
Sotheby's, 'Old Master Sculpture', 5 July 2016, lot 47;

The present bronze group, depicting a tender moment between a satyress and child, is one of several casts which are thought to originate from the prolific workshop of Severo Calzetta da Ravenna. Known for creating small studiolo bronzes that could work as both decorative desk items and practical objects to hold candles or ink, the satyress is one of the more popular models they produced. Several other similar versions of this example exist in the collections of several prestigious museums around the world, including the Victoria and Albert Museum, London, and the Metropolitan Museum of Art, New York.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

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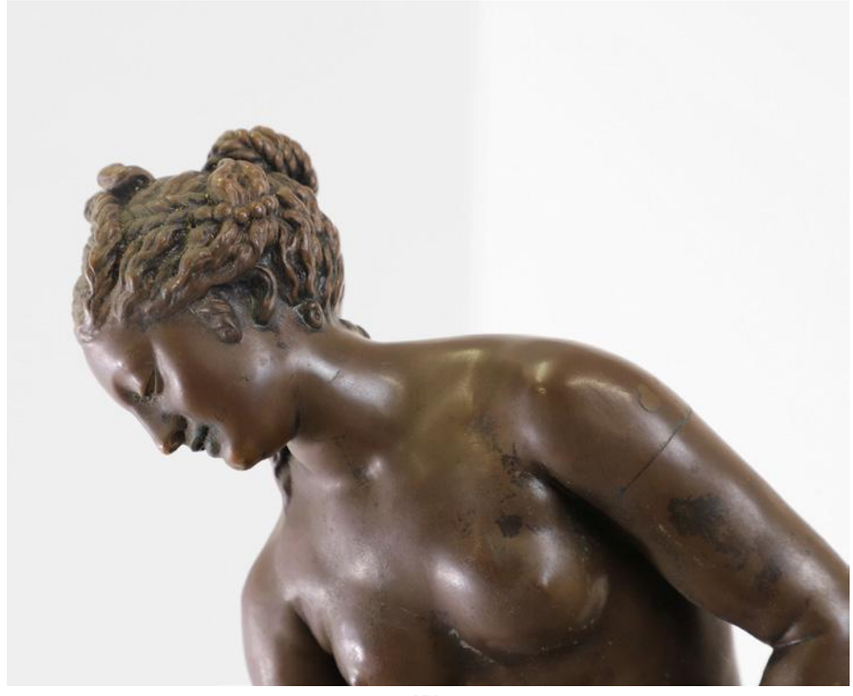

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LOT 276

After Guillaume Coustou,
a patinated bronze of Hippomenes throwing an apple,
19th century, French, a mechanical reduction with foundry stamp 'A. Colas',
19cm wide
33cm long
40cm high
£300 - 500

LOT 277

A small bronze bust in the manner of Niccolo Roccatagliata,
17th century, North Italian, on an ebonised plinth,
8cm wide
19.5cm high
£300 - 500

LOT 278

A matched pair of bronze figures of Mars and Minerva,
17th century, North Italian, in the manner of Tiziano Aspetti,
each on an ebonised plinth base,
31 and 39cm high overall (2)
£600 - 800

Literature: L Planiscig, 'Venezianische Bildhauer der Renaissance', Vienna, 1921, pls. 616-644; Banzato and F Pellegrini, 'Bronzi e placchette dei Musei Civici di Padova', Padua, 1989, pp.158-9, nos.171-175.

For a similar pair, see: Christie's, 'Important European Furniture, Sculpture, Tapestries & Carpets', 10 June 2004, lot 13.

LOT 279

After Christophe-Gabriel Allegrain,
20th century, bronze, Venus after the Bath,
cast by the Ferdinand Barbedienne foundry,
14cm wide
14cm deep
42cm high
£500 - 700

280

281

LOT 280

A Louis XVI-style painted bois satiné and ormolu meuble d'appui,
c.1900, French, of demilune outline, the vernis Martin-style panelled doors decorated with figures in a garden, raised on foliate-carved supports,
130cm wide
58cm deep
92cm high
£1,000 - 2,000

LOT 281

An Empire-style salon suite,
late 19th/early 20th century, French, comprising a settee and two armchairs, upholstered in green needlepoint,
settee 147cm wide
80cm deep
106cm high (3)
£1,500 - 2,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

THE JOURNAL

Autumn 2023

From Hyacinths to Heirloom

One of the highlights in our May Asian Art sale was a large blue and white jardinière from the Kangxi period (1662-1722). Described as a having a heavily-potted hexagonal body rising from ruyi-shaped feet to a flat lobed rim, painted with Eight Daoist Immortals above spuming waves and a six-character Kangxi mark in regular script below the rim, it was a popular lot.

The jardinière came from a property in Ennismore Gardens Mews, London. Both of the vendor's parents worked at Sotheby's between the 1950s and 1970s, and they were avid collectors in antiques and art. The vendor's grandfather, John Stevenson (1844-1918), was a pioneering missionary who served as Deputy Director of the China Inland Mission for more than thirty years and, at the time of his death, was the longest-serving member of the CIM. Although there was no evidence to say that it was brought back by the vendor's grandfather or if it was purchased by the vendor's parents, there was certainly a strong link to China and a great passion for antiques within the family.

Born in Glasgow, Scotland, on 30 March 1844, John Stevenson married his wife, Anne, on 14 September 1865, and after only three weeks, they boarded the sailing ship Antipodes for China. Some 126 days later they arrived in Shanghai and transferred to a small steamer for Ningbo, where they preached the gospel with the American Baptist Church. Stevenson spent the rest of his life as a missionary in China, travelling to Shanghai, Zhejiang, Shanxi and Yunnan, and learnt the local dialects. In June 1874, for health reasons, Anne returned to Scotland with her children, and Stevenson went back to China alone to continue his missionary work, which he pursued until his death in Shanghai on 15 August 1918.

Eight Daoist Immortals is one of the most significant motifs in Chinese works of art. The story can date back to the Tang dynasty, being finalised in the Ming dynasty. The immortals represent male, female, the old, the young, the rich, the noble, the poor and the humble. They represent good wishes and their power can bestow life or destroy evil. They are often seen together crossing the sea or celebrating the birthday of the Queen Mother of the West. Traditional Chinese paintings use different shades of ink to separate variation in colours. This jardinière borrowed the same technique, using cobalt blue as ink in paintings, and to bring the figures, the mythical beasts, the waves and the floating robes vividly to life.

There are similar jardinières from the same period in the Forbidden City in Beijing and some doucai examples have been sold in Hong Kong. However, there is no record of such a jardinière in the same shape and size produced after the Kangxi period - probably because they last a long time with their steady and thick bodies - but we can still find them displayed and used in court paintings from the 18th and 19th centuries.

This jardiniere - used for decades in which to plant hyacinths - reached £121,250 in the May Asian Art sale in 2023!

Asian Art
Friday 3 November 2023
asianart@sworder.co.uk

AWN Pugin – The First Secessionist

Born the son of the prominent Anglo-French architect Augustus Charles Pugin, the career path of Augustus Welby Northmore Pugin was defined from an early age. Allowing himself to be influenced by post-Enlightenment philosophy, as well as embracing Catholicism following the Emancipation in 1829, he would come to define the identity of British architecture in the age following the Industrial Revolution, and in so doing, lay one of the cornerstones of British design history.

Much like his father, whom he trained under, Pugin regarded the Gothic period in British history as the pinnacle of architecture. Pugin (Sr) was during his life widely regarded for his precise studies and implementations of the Gothic style, an epoch which in the early 19th century came back to the forefront of public consciousness as a juxtaposition to the Industrial Revolution. Championed by artists such as William Blake, the Gothicism was revered as the quintessentially human, and the order toward which we should aspire.

AWN Pugin would argue these points further, almost forty years after Blake did, in his 1836 book 'Contrasts' in which he made the case for British art and architecture to have been in a constant state of decay since the Middle Ages. The reversal of this, he argued, was to be found in the spiritual re-invigoration of society (himself having converted to Catholicism only the year before), directly correlating the spiritual wellbeing of society with the quality of the art and architecture produced, necessitating the balanced coexistence of both for humanity and the arts to thrive and evolve.

Working according to his philosophy, backed up by his skill as a draughtsman, Pugin undertook several important commissions throughout the 1830s, working on both ecclesiastical architecture and private commissions by the aristocracy. One of the most prominent projects in this period was St Marie's Grange near Salisbury, the first structure to fully embrace his tenets of architecture. The exterior was comparatively plain, deriving its ornamentation instead from the fittings and furnishings within, all of which should be considered and designed to enhance the structure. Furthermore, these should be illustrative of purpose, not simply lavish for the sake of excessiveness or as a display of wealth. Through these principles, Pugin seceded notably from the styles Victorian England, often relying on excessive ornamentation.

His most notable contributions to British design history, however, would be carried out between 1846 until his death in 1852. Following the burning of Parliament in 1834, renowned architect Charles Barry won the commission for its redesign. Aware of Pugin's prowess as a draughtsman, Barry hired Pugin to assist with the interior work of the structure. The comprehensive project saw Pugin's philosophy made manifest at an extensive scale, as he executed hundreds of designs, ranging from chairs, desks, and bookcases to stained-glass windows, clocks and candlesticks, all designed to complement and enhance the larger structure and its architecture.

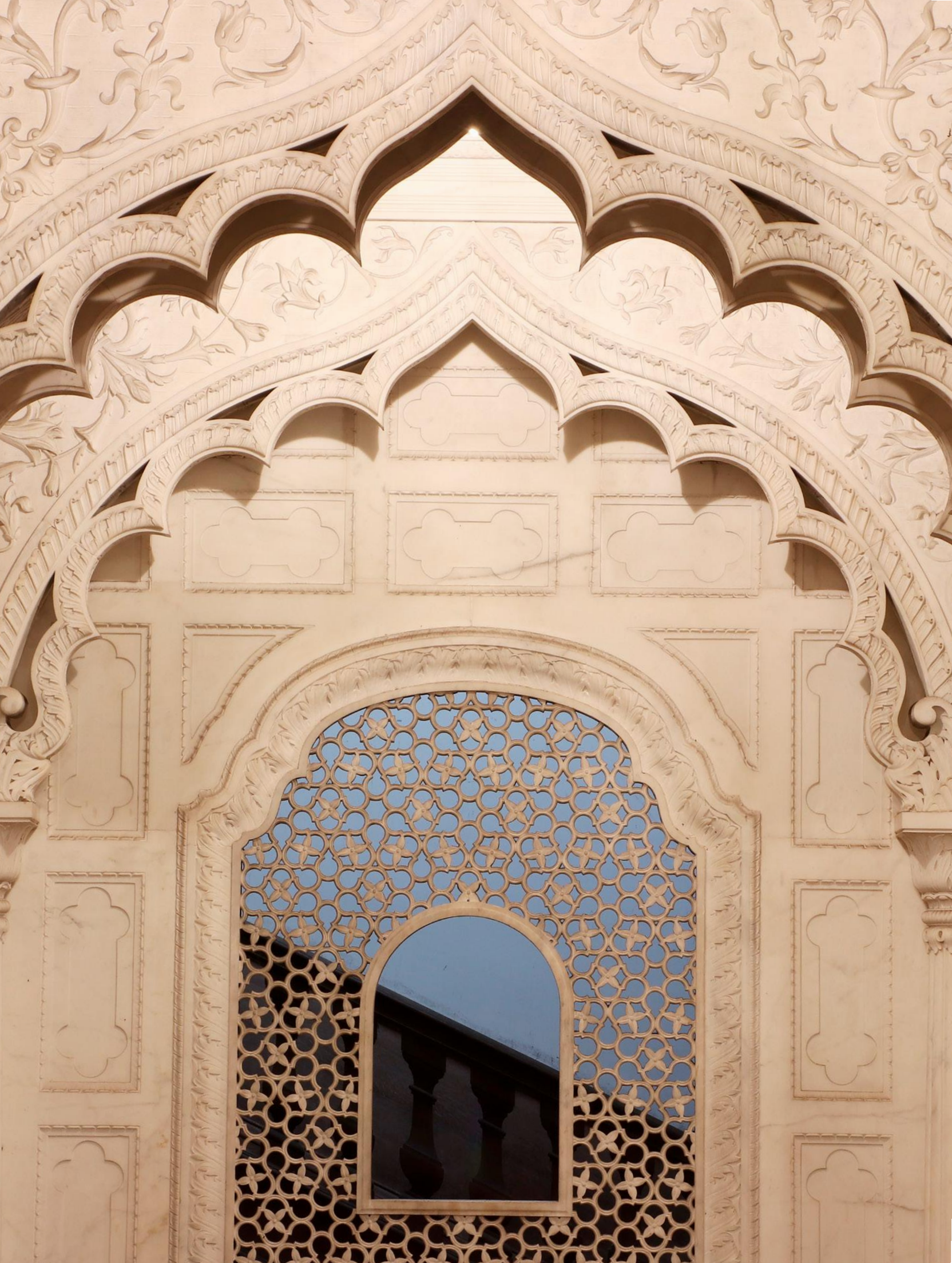
In our October sale, the Design department at Sworders are delighted to offer pieces from the extraordinary collection of Clive Wainwright (1942-1999), following the successful exhibition with H Blairman & Sons in London, emphasising the Gothic Revival period in general, and AWN Pugin in particular.

Clive Wainwright joined the National Art Library before moving, in 1968, to the Department of Furniture and Woodwork at the Victoria & Albert Museum, where he became recognised for his scholarship and his bearded, tweed-suited appearance. He was a popular lecturer and published widely.

The muscular furniture of Pugin, Burgess and the Gothic Revival became a speciality under the influence of collector Charles Handley-Read. However, his core interest lay in the growth of antiquarianism in Britain, a subject he explored in his best-known publication 'The Romantic Interior: The British Collector at Home 1750-1850', published by 1989.

Clive and Jane furnished their early Victorian home in Clerkenwell very much in the antiquarian style, with their thoughtfully compiled collection of Gothic Revival and Romantic pieces. Jane has now made the difficult decision to downsize, generously donating, to the Landmark Trust, the house they shared and so carefully furnished.

Design
Tuesday 31 October 2023
design@sworder.co.uk



The Guinness Sale at Elveden

The Guinness Sale at Elveden has been an incredibly special and rewarding auction for the team here at Sworders to put together, and an opportunity that we feel a unique excitement and honour for. The sale includes Irish, English and Continental furniture, ceramics, carpets, textiles, works of art and taxidermy from Elveden Hall, Suffolk, and Farmleigh House in Dublin.

Steeped in historical and cultural significance, Elveden combines the aesthetic of a country house with the beautiful Mughal palaces. This unusual aesthetic was the result of the imaginings of Duleep Singh (1838-1893), the last Maharaja of the Sikh Empire, removed from his kingdom by the British East India Company and exiled to England as a boy in 1854. He purchased Elveden Hall estate (once the home of Admiral Augustus Keppel) in 1863, and employed the architect, John Norton, to remodel the property with an Italianate exterior and interiors based on the Mughal palaces that had been his home. Despite settling into life in the English countryside at Elveden, the Maharaja's heart was still in India, so much so that he left Elveden in 1886 to journey to the Punjab to re-establish his dynasty there. Unfortunately, this was a futile attempt and he never returned to England, dying in Paris in 1893.

Elveden Hall, along with its 16,000 acres, was sold to Edward Cecil Guinness (created Earl of Iveagh and Viscount of Elveden in 1919). The contents, excluding items previously sent to Farmleigh, were sold at auction in 1984. Since then, the house has been closed to the public, although its unique and impressive architecture and surrounding landscapes are a popular venue for film and creative industries.

The team here at Sworders have worked exceptionally hard over the past few months, carefully researching, photographing and curating the sale, whilst being lucky enough to work within Elveden's intricately carved walls. We are thrilled to be a part of Elveden and Guinness history.

'I wish all the recipients of lots from this Elveden auction years of enjoyment from their purchase, as I believe the vast majority of these items are likely to be heirlooms for generations of the future.'

Edward Iveagh

The Guinness Sale at Elveden
Thursday 14 September 2023
privatecollections@sworder.co.uk

The Dennison Collection of Arms and Armour

Coinciding with London's prestigious Asian Art Week, the sale of the Dennison Collection of Arms and Armour, on Thursday 2 November, is one of the most comprehensive collections of Japanese arms and armour to be seen on the open market. With every sphere of the Japanese arms-collecting world covered, the sale will include complete suits of armour, katana, wakizashi and naginata amongst others, and is sure to appeal to the heart of the Asian Art market.

In the same vein as Murano's glassmaking or Persia's carpet-making industries, Japan's history is adorned with beautifully crafted arms and armour. Inextricably linked with samurai warriors from the 12th century, the artistry of their arms and armour acted as status symbols, as well as implements of war. Replacing the court government, the samurai eventually brought peace and new leadership, and a set of values and morals that could even be said to shape Japanese culture today.

One such custom associated with the samurai is the seven principles of 'Bushido' – Righteousness, Loyalty, Honour, Respect, Honesty, Courage and Consistency are all displayed in the carefully crafted arms. One such example being the katana, one of the most widely recognisable swords in history. Crafted through an intricate process of repeated heating, folding and tempering, the process resulted in a strong and sharp blade.

Even with the notoriety of the effective katana, armour was equally crucial for protection on the battlefield. Japanese armour, or yoroi, evolved over centuries, adapting to changing warfare tactics and technologies. A complete set of armour consisted of various components - including the kabuto (helmet), dō (chest armour), sode (shoulder guards), kote (arm guards), haidate (thigh guards) and suneate (shin guards) - with a range of lacquered, chainmail and iron components used.

The Meiji period (1868-1912) - familiar with many auction-goers - was a time when Satsuma pottery, works in bronze and decorative arts entered the Western market, but was also the time when the need for arms and armour ceased. Ending the era of the samurai, production of traditional arms and armour declined considerably, with manufacturers turning to decorative arts to address the shortfall in demand. In retrospect, it bookends one of the finest periods of arms and amour for collectors and historians alike.

Despite perhaps their initially daunting appearance, the traditional arms and armour of Japan offer a fascinating window into an entire culture and the attitudes that underpinned the samurai class. Not merely instruments of war, but symbols of honour, craftsmanship, and a deep connection to a way of life that has left an indelible mark on Japan's identity.

The Dennison Collection of Arms and Armour
Thursday 2 November 2023
asianart@sworder.co.uk

Roberto Matta: visionary, innovator and icon

We are pleased to present an exciting selection of work by the renowned Chilean painter Roberto Matta. To be showcased in our Modern & Contemporary Art sale in October, the collection was created over many years by solicitor Clifford Harris - a friend of the artist who adorned his North London home with his work.

Comprising nearly thirty lots - ranging from an expansive and impressive oil on canvas, to imposing bronze sculptures, prints, personalised drawings, ephemera and books - the artwork has been valued from £200 to £60,000.

Roberto Matta was born in Santiago in 1911 and became an influential figure in 20th-century surrealism and abstract expressionism. He originally studied architecture, moving to France in 1933 to work at the studio of influential architect Le Corbusier. It was in Paris that Matta met the painter Salvador Dali, and the principal theorist of surrealism, Andre Breton. At this time, he was also introduced to the work of many prominent European artists including René Magritte, Pablo Picasso and Marcel Duchamp, whose influence can be clearly seen in his early works.

Matta abandoned architecture and joined the surrealist movement in 1938, creating his first paintings which he described as 'psychological morphologies'. Featuring bright colours and loose, dynamic brushstrokes, he painted using the surrealist technique of automatism - an attempt to depict on canvas the hidden images of the mind - creating fantastical works exploring the subconscious and irrational.

As a result of the Second World War, Matta left Europe for America in 1939, where he continued to enjoy great professional and creative success. Working alongside artists including Robert Motherwell and Arshile Gorky, Matta's language of abstract forms greatly influenced the early development of abstract expressionism, later developed by painters including Jackson Pollock and Mark Rothko.

The standout piece in our sale is 'Venus de Venus', 1966. At two metres wide, it dominates the room with its dynamic composition and bold colours. Here we see the expression of the psychological processes of his mind and destruction of war. The Second World War had greatly influenced his output and many works in the following years displayed mechanical forms and distressed figures. This large-scale painting nods to the surrealist style for which he is known, but alongside his commitment to social and political conflicts.

The imposing bronze figures of 'Mater Nostrum' and 'Absolux' stand at 150cm and 162cm tall respectively. They convey the influence of African and Asian art with his trademark surrealist style. The body of Matta's work has an erotic element, which is shown in a selection of the prints and drawings on offer, many of which also have a quirky and whimsical dimension.

It is a privilege for Sworders to curate this collection for exhibition and sale. There have already been more than four hundred solo exhibitions of Matta's work throughout the world, including retrospectives at the Museum of Modern Art, New York, Centre Pompidou, Paris, and the Reina Sofia, Madrid. His work is also held in permanent collections worldwide including at Tate, London, The Walker Art Centre, Minneapolis and the Peggy Guggenheim, Venice. With Roberto Matta considered a seminal figure in 20th-century art, it is unsurprising that his paintings have achieved substantial sums at auction, frequently achieving seven-figure sums.

Modern & Contemporary Art
Tuesday 17 October 2023
pictures@sworder.co.uk

The Culture of Fusion:
Marrying Ethnographic Art and Traditional Furniture

When decorating an interior, the juxtaposition of contrasting elements often leads to the creation of surprisingly captivating and visually striking spaces. For this Fine Interiors sale, two private London collections, disparate in category, yet matched in quality, allowed our team to flex their creative muscles, presenting pieces of fine traditional furniture alongside a considered selection of ethnographic art from Sub-Saharan Africa and Polynesia.

A Storytelling Tradition

Ethnographic or Tribal Art - a broad term used for works of art from Africa, Polynesia, Micronesia, Melanesia, Australia, Indonesia and Central and South America - covers works of art and artefacts made by indigenous peoples. Not only is the geographic spread of the category extremely vast, but also the type of item it includes, from Navajo weavings to practical African stools.

True tribal art is always functional, having not been produced for its decorative appeal; the term 'art' as we know it was a Western ideology and only something that was introduced to non-European societies during colonial expeditions. The skill of the creator and the aesthetic appearance of the item were important, but superseded by the conceptual power of the object and what it represented to the people who lived with it. They were made to perform specific roles within their communities; when placed in a different context, their incredible aesthetic qualities really shine, but true collectors of tribal art are passionate about both sides of an object, its appearance and its spirit.

As a collecting category, its appreciation has developed over the second half of the 20th century. In the 1960s, Ethnographic Art was rarely seen in antique shops and fairs in the United Kingdom according to the tribal art specialist Gordon Reece (Antique Collecting, June 2017), and in the 1980s, hardly anyone had heard of a kilim or suzani; now they are everywhere, across social media and illustrated in the pages of The World of Interiors and House and Garden. Specialist departments designated to African and Oceanic Art in each of the top-tier auction houses, Sotheby's, Christie's and Bonhams, were created in the 1960s and 70s.

Traditional Furniture: Changing Tastes

On the other hand, the market for traditional British and Continental furniture, despite always enjoying a strong audience, has experienced a decline over the past few decades for all but the very best examples. Decorators no longer want to reproduce historically accurate Georgian and Regency interiors as they did in the first half of the 20th century, and instead, aim to create spaces that are more representative of the multicultural societies that we live in today. The style and collecting habits of today's interior decorators have been shaped by their global experiences; overall, the estimated number of international migrants has increased over three times – whether out of choice or necessity – and the homes of today reflect the spread of arts, design and culture that this has enabled. Furthermore, since dealers began to specialise in the aesthetically simple, yet practical objects, from Africa, Asia, South America and Oceania, a new fashion for 'authenticity' has been ignited, particularly encouraged by images of homes that incorporate all manner of furniture, textiles, paintings and ceramics from around the globe, throughout the most-revered specialist publications.

However, there is still a place for traditional furniture for those with an eye for quality and craftsmanship, who appreciate the timeless elegance of a well-proportioned George III chest of drawers or the gently curved lines of a Regency side chair, but buying is more considered, and space is reserved for a few well-chosen pieces that will balance with a person's existing collection.

The Fusion: Bridging Two Worlds

Blending the two categories relies on a democratic approach. There is no hierarchy between the objects themselves, on the contrary, a harmonious flow proves that coherence and balance can be achieved through thoughtful presentation. Leaning into the beautiful simplicity of tribal pieces, these items work best when given space to breathe next to more commanding pieces of traditional furniture. Tribal art looks brilliant in a modern setting, it was one of the key influences for leading avant-garde artists Pablo Picasso and Henri Matisse, and for many years, it has been presented next to modern art and furniture because of the direct correlation between the two. However, as society's ideals change so, too, does the way we decorate our homes, and with the embrace of diversity leading the art of modern collecting, the best interiors now encompass a style that celebrates the George III mahogany wine cooler next to the Congolese raffia cloth, without the need to reconcile the difference.

Fine Interiors
fineinteriors@sworder.co.uk

THE THEATRE OF THE EMPIRE OF GREAT BRITAINE:

Presenting

AN EXACT GEOGRAPHY

of the Kingdomes of ENGLAND, SCOTLAND, IRELAND, and the ILES adioyning:

With

The *Shires, Hundreds, Cities* and *Shire-townes*, within ỹ Kingdome of ENGLAND, divided and described

By

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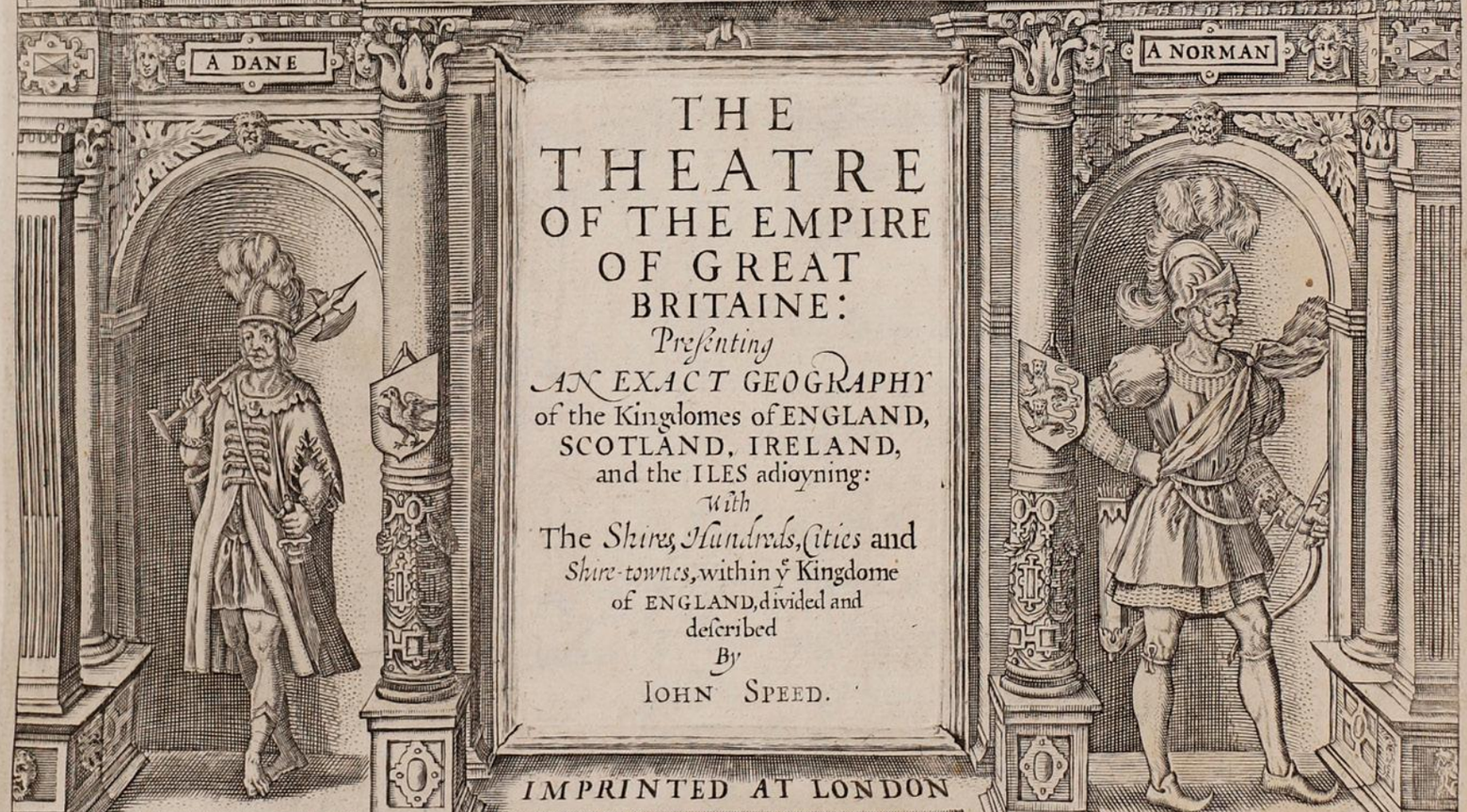


IMPRINTED AT LONDON

John Speed: Mapping the Past, Navigating the Present

Leading our Books and Maps auction on Tuesday 10 October, will be two atlases by one of the leading names in English cartography, John Speed (c.1551-1629).

In the annals of cartography, few figures loom as large as John Speed, a 17th-century English mapmaker whose intricate and artful maps not only documented the geographical features of the world, but also provided valuable insights into the cultural, political and historical dimensions of his time. Speed's contributions to the realm of cartography go beyond mere topographical accuracy; his maps are an intricate tapestry that weaves together geography and history, shedding light on the interconnectedness of the world during a pivotal period of exploration and discovery.

The Man Behind the Maps

Born c.1551 in the village of Farndon, Cheshire, John Speed displayed an early affinity for cartography. Trained as a tailor, he nurtured his passion for maps alongside his trade. In 1611/12, his magnum opus, 'The Theatre of the Empire of Great Britaine' was published, a work that would immortalise his name in the history of cartography. This ambitious undertaking contained county maps of England and Wales, and was the first English attempt at creating a large-scale atlas. Accompanied by detailed descriptions of each region's history, culture and notable landmarks, 'The Theatre' was an immediate success, the first print run of 500 copies sold out quickly and many editions followed. By the 1627 edition, a bound copy of the atlas cost 40 shillings (around £3,000 in today's currency).

However, getting to this point of success took some time. Speed moved to London and married the daughter of Thomas Draper of London, Susanna, by 1582 and according to sources they had eighteen children together. Following his father into the family business, a reliable trade at the time, he continued in this occupation until he was around fifty. However, alongside his profession, his insatiable curiosity for cartography and deep interest in history spurred him to produce several maps that caught the attention of a few learned individuals, most notably Sir Fulke Greville. It was through Greville and others' patronage, that Speed was able to devote more time to his studies, creating maps for the Merchant Taylors and even Queen Elizabeth I.

Unveiling the Past: Historical Context

Speed's maps were not merely functional tools for navigation; they were intricate repositories of historical knowledge. Each map was adorned with detailed illustrations of towns, cities and landmarks, presenting a visual narrative of the past, and each county map was illustrated with famous battles, local coats of arms, as well as Roman and prehistoric sites such as Stonehenge.

Cartography as Art

These maps were so much more than mere geographical sketches - they were works of art - and his attention to detail and aesthetic sensibility elevated them to the realm of fine craftsmanship. The landscape was beautifully recorded, with rivers meandering through the landscape, small huddles of buildings to represent villages and towns, and woodland and parks marked by small clusters of trees. The countryside is filled with human and animal life, a ploughman and his horses are depicted at work in fields near Worcester, and British seas teem with sea monsters and ships in full sail. As a result, Speed's maps transcended their utilitarian purpose to become pieces of art that captured the zeitgeist of the period.

Legacy and Influence

Speed acknowledged those that had been before him by paying tribute to earlier map-makers whose work he drew on: 'I have put my sickle into other mens corne'. However, his meticulous approach to cartography set a standard for subsequent generations, influencing the likes of Joan Blaeu and Willem Janszoon Blaeu. His maps became treasured possessions among collectors and scholars, a testament to their enduring historical and artistic value, and 'The Theatre' was used as a blueprint for folio atlases for almost 150 years. In an age where maps are digital and navigation is automated, revisiting his work is a reminder of the intricate relationship between geography, history and the human touch that once defined the art of mapmaking.

We are proud to offer two of John Speed's greatest works: 'The Theatre' and 'A Prospect of the Most Famous Parts of the World', as a bound volume in our October Books and Maps sale. Viewing of the auction will take place at our Stansted Mountfitchet salerooms and bidding will be available in person or online.

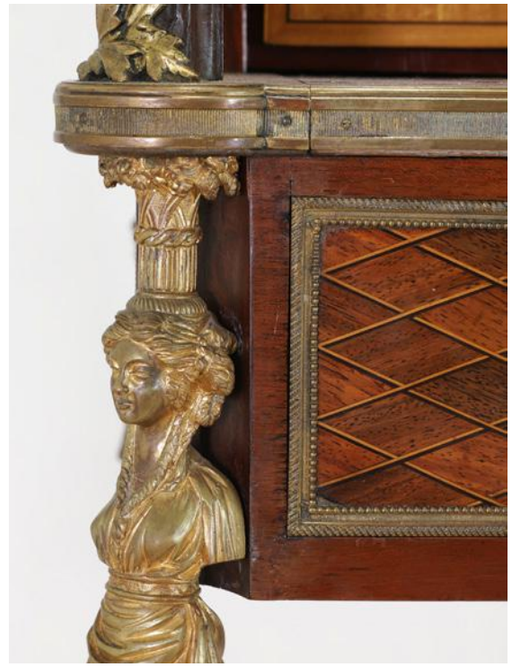
Books & Maps
Tuesday 10 October 2023
books@sworder.co.uk

Day Two

Wednesday 6 September at 10am

FURNITURE AND WORKS OF ART

LOTS 282-310



LOT 282

An ormolu-mounted mahogany and bois satiné parquetry bureau à cylindre,
c.1880, French, after Jean-Henri Riesener and Adam Weisweiler, the pierced guilloché brass gallery above three frieze drawers, each mounted with bead-and-reel panelling, over a fall with conforming panel mounts, enclosing a fitted interior, on angled ormolu legs, each modelled as a herm tapering figural column of the goddess Flora with a basket of flowers balanced on her head, united by an interlaced stretcher and terminating in elongated spiral fluted sabots,
94cm wide
57cm deep
112cm high
£2,000 - 3,000

283

285

284

LOT 283

A giltwood wall mirror,
19th century, the bevelled rectangular plate within a moulded frame with leaf and arrow crest,
83cm wide
121cm high
£200 - 400

LOT 284

A Louis XV-style mahogany, ormolu and bois satiné parquetry centre table,
late 19th/early 20th century, French, attributed to François Linke, the shaped circular top above a frieze decorated with Bacchic masks, goats and foliate scrolls, the legs with ram's-head mounts and acanthus-cast paw feet,
92cm diameter
74cm high
£800 - 1,200

For very similar examples, see Christie's, 'The Collector', 8 October 2020, lot 268, and 8 April 2021, lot 292, as well as Sotheby's, 'Arts of Europe', 15 May 2014, lot 438.

LOT 285

A silvered-brass foliate ceiling light,
20th century,
90cm diameter
45cm high
£400 - 600

286

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LOT 286

A small Louis XVI-style painted beech cupboard,
early 20th century, French, of drum form with neoclassical decoration,
45cm diameter
77cm high
£200 - 400

LOT 287

A Louis XV-style kingwood, bois satiné and marquetry meuble d'appui,
late 19th century, French, the brèche violette marble top above a pair of panelled doors, raised on splayed feet, with all-over ormolu mounts,
136cm wide
66cm deep
92cm high
£800 - 1,200

LOT 288

A Louis XVI-style painted beech luggage rack,
early 20th century, French, with a cane top and floral decoration,
69cm wide
35cm deep
46cm high
£200 - 400

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

289

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LOT 289

A pair of gilt-metal wall lights,
late 19th/early 20th century, French, each of urn form issuing three branches, with ram masks between foliate swags, *damages,*
50cm wide
36cm high (2)
£200 - 400

Provenance: Mrs Jayne Wrightsman,
St. James's Place, by repute.

LOT 290

A Louis XVI-style painted beech armoire,
early 20th century, French, with twin panelled doors opening to a fitted interior with hanging rail and adjustable shelves,
140cm wide
56cm deep
214cm high
£300 - 500

LOT 291

A brass repoussé mirror,
early 20th century, Dutch, the pointed cornice over bevelled sides, richly mounted with gilt-brass foliage,
74cm wide
128cm high
£200 - 400

LOT 292

A Louis XVI-style painted pine étagère,
late 19th/early 20th century, French,
53cm wide
40cm deep
72cm high
£200 - 400

LOT 293

A pair of Murano glass chandeliers,
20th century, each with two tiers issuing
eight branches, with further foliate and floral
decoration and droplets,
100cm wide
115cm high (2)
£1,500 - 2,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

294

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LOT 294

A pair of Empire gilt and patinated bronze wall lights,
19th century, French, each with a lion mask boss supporting a ring with a further four branches,
25cm wide
22cm deep
28cm high (2)
£400 - 600

LOT 295

A pair of Perspex table lamps,
of recent manufacture, each in the form of a classical column with gilt-metal mounts,
17cm wide
56cm high (2)
£200 - 400

LOT 296

A Louis XV-style kingwood, satinwood and marquetry serpentine commode,
c.1900, French, with a brèche d'Alep marble top above three drawers, with all-over gilt-metal mounts,
140cm wide
60cm deep
90cm high
£400 - 600

LOT 297

A Louis XVI-style giltwood centre table,
c.1900, French, with an inset marble top above a pierced frieze, raised on tapering supports united by a stretcher,
101cm wide
65cm deep
80cm high
£300 - 500

298

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300

LOT 298

A pair of bronze figures of Columbus and Galileo,
late 19th century, French, each in a seated pose, Columbus with a rope, capstan and an anchor at his feet, Galileo holding a globe and leaning against a bookcase, each on a black and green serpentine marble base,
37cm wide
23cm deep
42cm high (2)
£800 - 1,200

LOT 299

Three pairs of gold silk curtains,
of recent manufacture, each with a triple pinch pleated edge, lined and interlined,
each 245cm wide
317cm long (6)
£200 - 400

LOT 300

A Louis XVI-style painted beech cupboard,
early 20th century, French, the pair of doors opening to fitted shelves,
114cm wide
53cm deep
114cm high
£300 - 500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

301

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LOT 301

A pair of Louis XV-style kingwood and gilt-metal semainiers,
late 19th century, French, one with a fall-front enclosing a fitted interior,
the slightly taller 56cm wide
35cm deep
125cm high (2)
£800 - 1,200

LOT 302

A large Louis XVI-style giltwood mirror,
late 19th/early 20th century, the rectangular plate flanked by a shaped and beaded frame, surmounted by a shell and foliate cresting,
120cm wide
245cm high
£600 - 800

LOT 303

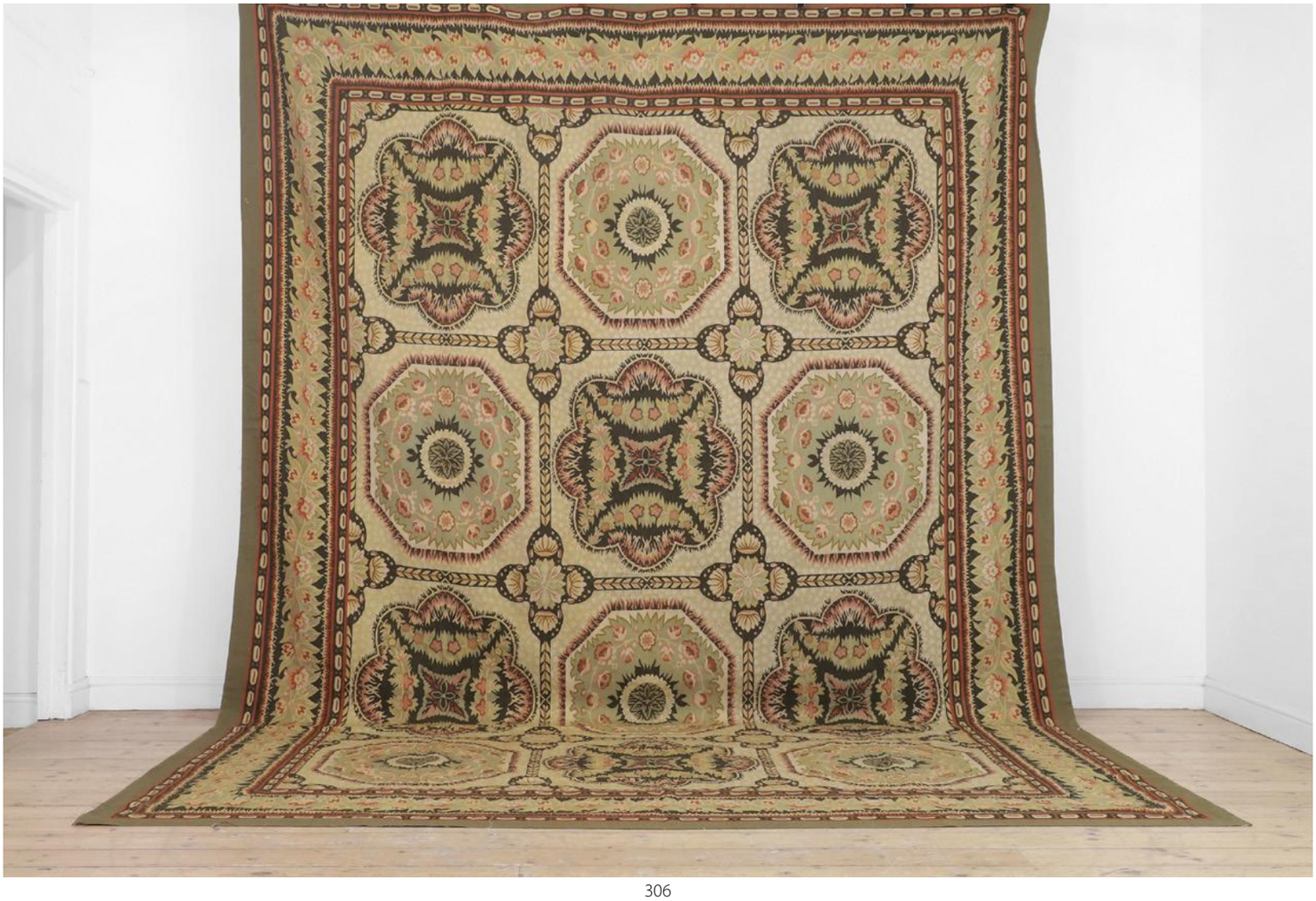
A Louis XVI-style painted beech writing table,
early 20th century, French,
137cm wide
60cm deep
77cm high,
with a matching chair (2)
£300 - 500

LOT 304

A collection of glass perfume bottles,
19th century, of various forms with foliate gilt decoration,
taller examples 1.5cm diameter
14cm high (qty.)
£200 - 400

305

307



306

LOT 305

A set of three Louis XIV-style giltwood wall lights,
20th century, each with scrolling foliate detail and twin branches,
43cm wide
28cm deep
78cm high (2)
£300 - 500

LOT 306

An Aubusson Savonnerie design wool carpet,
20th century after an 18th-century design, Continental, decorated with stylised floral medallions on a pale ground,
426 x 300cm
£2,500 - 3,500

LOT 307

A pair of Louis XV-style tulipwood parquetry night tables,
c.1900, French, each with all-over gilt-metal mounts and fitted with two drawers,
44cm wide
32cm deep
71cm high (2)
£500 - 700

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 308

A Louis XV provincial chestnut armoire,
mid-18th century, French or Swiss, the double-arched cornice over a pair of panelled doors with elongated brass escutcheons, raised on cabriole feet,
151cm wide
60cm deep
246cm high
£1,000 - 1,500

LOT 309

A Louis XVI-style painted beech double bed,
early 20th century, French, the shaped head board with floral wreath and swags, raised on scrolling cabriole supports terminating in castors,
150cm wide
160cm deep
158cm high
£400 - 600

LOT 310

A Louis XVI-style giltwood vitrine,
c.1900, of shaped outline with vernis Martin-style painted panels,
70cm wide
42cm deep
142cm high
£400 - 600

308

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310

Fine Clocks from the Collection of Jeremy Knight

Jeremy Knight, a Bath-based entrepreneur, has built his collection of fine gilt-bronze Empire-period mantel clocks from the early 2000s, owning over two hundred of the rarest models on the market.

Knight's passion for Empire clocks has developed from a strong interest in the history of the Napoleonic period and, in turn, an appreciation of the quality of workmanship that these clocks demonstrate. This has now been translated into a book on the subject, detailing fifty of his most significant acquisitions.

The French Empire style was an evolution of the neoclassical movement of the 18th century, which took inspiration from the classical art and culture of Ancient Greece and Rome, and to a lesser extent, Egypt. It was adopted by Napoleon as a symbol of his 'New Empire' of magnificence for France at the start of the 19th century. The designs and subject matter were grand, symbolic of power and order, and featured the gods, heroes and muses of classical civilizations and mythology.

Napoleon became Emperor of the French in 1804 and remained in power through turbulent times until 1814/15. However, the Empire style began to form much earlier, from around 1790, continuing after the Battle of Waterloo and through the Bourbon Restoration until 1830.

The Empire style in the decorative arts did appear later, but the earliest thirty years are considered to be the finest, when the style was most congruent. This is also due in part to the era coinciding with a peak in the other technical crafts needed to make these clocks, including bronze manufacturing, gilding, sculpting, along with the work of clockmakers who produced extremely fine movements during this period.

It is for these reasons that Jeremy first became interested in Empire clocks, the quality of workmanship they display and the meaning behind their motifs, perhaps becoming more than a little obsessed with collecting the rarest and finest models. We are so pleased that Jeremy has yet again chosen the Fine Interiors department to help disperse some of his treasures to loving new homes.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 311

An Empire patinated and gilt-bronze mantel clock,
early 19th century, French, attributed to Étienne-Louis Forestier after the model by François-Aimé Damerat, the figural case depicting Pericles at the bedside of Anaxagoras, supported by four owls on a rectangular plinth base, the white enamel dial set with Arabic numerals and inscribed 'Chapuy Rue Vivienne No.4',
56cm wide
20cm deep
66cm high
£8,000 - 12,000

Provenance: The Jeremy Knight Collection of French Empire Clocks;
purchased by the above from Artemisia Auctions, Paris, where it was described as having been previously in the collection of Pierre-Hervé Walbaum.

This clock is based on the account of Plutarch in 'The L*ife* of Pericles', who describes how the philosopher and mathematician, Anaxagoras, feeling neglected by the Athenian politician, begins to starve himself. Upon hearing the news of Anaxagoras' intentions, Pericles rushes to his bedside and beseeches him not to kill himself, to which Anaxagoras replies 'Pericles, even those who have need of a lamp, supply it with oil'. This particular line is alluded to by way of the gilt-bronze lamp shown to the side of the reclined figure, and the four owl supports are a nod to their symbolic association with Athena and the city of Athens. Another example, believed to be the same model, was supplied to Tsar Alexander I of Russia and is now housed in the Hermitage Museum, Moscow.

LOT 312

An Empire gilt and patinated bronze mantel clock,
early 19th century, French, 'The Love Letter', the figural case surmounted by the Crouching Venus, on a Rouge Griotte marble base supported by acanthus-cast paw feet, the white enamel dial set with Roman numerals and inscribed 'Canlers a Paris',
40cm wide
19cm deep
51cm high
£5,000 - 7,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 313

An Empire gilt-bronze mantel clock,
c.1815, Belgian, by Jean-Joseph Hanset of Brussels, 'A Game of Cup and Ball', the figural case in the form of a mother and child playing, the white enamel dial set with Roman numerals and inscribed 'Jn. Jh. Hanset a Bruxelles', on a serpentine marble base supported by ball feet,
34cm wide
16cm deep
39cm high
£6,000 - 8,000

Provenance: Acquired from La Pendulerie, Paris.

LOT 314

An Empire gilt and patinated-bronze mantel clock,
early 19th century, French, by Basile Charles Le Roy, the figural case modelled as 'Inconstance Punished', the dial signed 'Le Roy hre. de Madame', the twin barrel movement with silk suspension and count wheel striking on a bell,
44cm wide
23cm deep
55.5cm high
£10,000 - 15,000

Provenance: the Jeremy Knight Collection of French Empire Clocks;
purchased by the above from Christie's,
'Noble & Private Collections', 14 March 2018 lot 126;
previously with Partridge Gallery, London.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 315

An Empire gilt and patinated-bronze mantel clock,
first half of the 19th century, French, the cast modelled by Pierre-Victor Ledure after the design by Louis Isidore Choiselat-Gallien, depicting Homer holding a lyre beside a ruin, the dial set with Arabic numerals and inscribed 'Ledure Bronzier a Paris Hemon H.Gra', on a Rouge Griotte marble plinth supported by cast paw feet,
40cm wide
19cm deep
54cm high
£4,000 - 6,000

FURNITURE AND WORKS OF ART

LOTS 316-350

LOT 316

A Louis Philippe ormolu corbeille,
c.1840, French, the circular glass top on a profusely cast stem and circular base set with putti and beasts,
45cm diameter
63cm high
£2,000 - 3,000

For a pair of similar form, see Christie's, 'The Opulent Eye', 16 April 2015, lot 85.

317

318

319

LOT 317

A pair of Napoleon III Empire-style gilt-bronze and marble candelabra,
second half of the 19th century, each with a pious pelican finial and monopod supports, on a rouge marble plinth,
24cm diameter
73cm high (2)
£300 - 500

LOT 318

A Transitional-style kingwood and tulipwood commode,
c.1900, French, the veined marble top above three long drawers, raised on splayed supports,
123cm wide
51cm deep
92.5cm high
£400 - 600

LOT 319

A Herend porcelain 'Queen Victoria' dinner service,
20th century, Hungarian, comprising 131 pieces, each with painted and gilt-heightened decoration of stylised peony flowers and butterflies, painted and impressed marks to base,
dinner plates 26cm diameter
large circular tray 37cm diameter,
together with 9 other Herend pieces of another pattern (140)
£1,500 - 2,000

320

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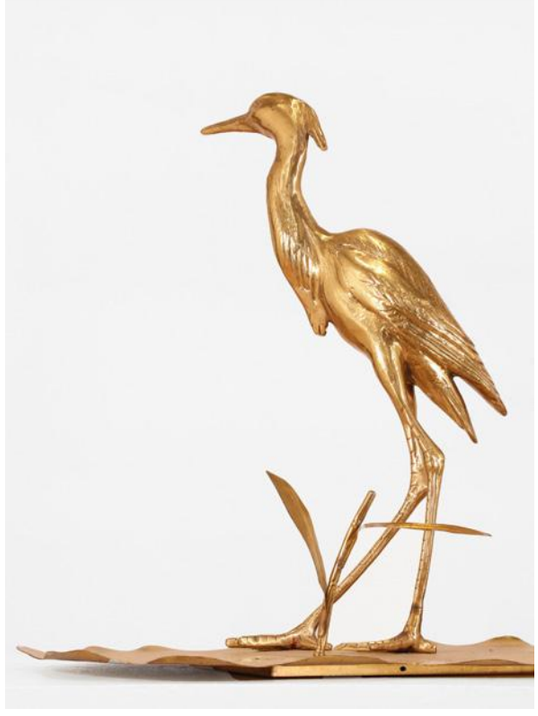

323

LOT 320

A Louis XV-style gilt-bronze chandelier,
late 19th century, French, in the rococo style with four scrolling branches,
49cm diameter
49cm high
£300 - 500

LOT 321

A Louis XVI-style giltwood pier table,
19th century, French, the brèche d'Alep marble top above a foliate-decorated frieze and tapering ring-turned supports,
103cm wide
48cm deep
77cm high
£600 - 800

LOT 322

A late Gustavian bronze mantel clock by Peter Strengberg,
19th century, Swedish, in the neoclassical taste, the white enamel dial marked 'Strengberg Stockholm', with pendulum and key,
24cm wide
16cm deep
47cm high
£800 - 1,200

Peter Strengberg was a clockmaker in Stockholm and Mariefred between 1802 and 1831.

LOT 323

A brass model of a heron by Alfredo Freda for Cittone Oggi,
20th century, Italian, stamped to the lily pad,
82cm wide
58cm deep
74cm high
£200 - 400

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323A

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LOT 323A

▲A silver-gilt and enamel egg,
by Theo Fabergé and Sarah Fabergé, London 2005,
titled 'The Trafalgar Egg', number 8 of 50, with original certificate and presentation box,
9cm wide
18cm high
£2,000 - 4,000

LOT 324

A large Louis XV-style giltwood and gesso pier mirror,
late 19th/early 20th century, French, the shaped rectangular frame with ribbon and stick edge and trailing ivy carving,
100cm wide
270cm high
£800 - 1,200

LOT 325

A Louis XV-style kingwood vitrine,
early 20th century, French, of serpentine outline, with a single long door and painted vernis Martin-style panels,
130cm wide
65cm deep
211cm high
£1,500 - 2,500

LOT 326

A pair of Louis XVI-style giltwood fauteuils,
late 19th century, French, each with a needlework seat,
66cm wide
66cm deep
99cm high (2)
£400 - 600

327

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LOT 327

A Louis XVI-style kingwood, ormolu and porcelain wine table by Mellier & Co.,
late 19th century, the circular top above a fluted column and tripod supports, *stamped beneath,*
38cm diameter
70cm high
£500 - 700

Mellier & Co. of Soho, London, were advertised as 'specialists in the rich decorative styles of the sixteenth, seventeenth and eighteenth centuries', gaining renown for their reproduction French furniture. In 1904, they exhibited at the St. Louis International Exhibition.

LOT 328

An Empire-style mahogany bureau à cylindre,
late 19th/early 20th century, French, with all-over gilt-metal mounts and a rouge marble top, above a roll-top enclosing a fitted interior, raised on lion monopod supports,
150cm wide
76cm deep
126cm high
£3,000 - 5,000

LOT 329

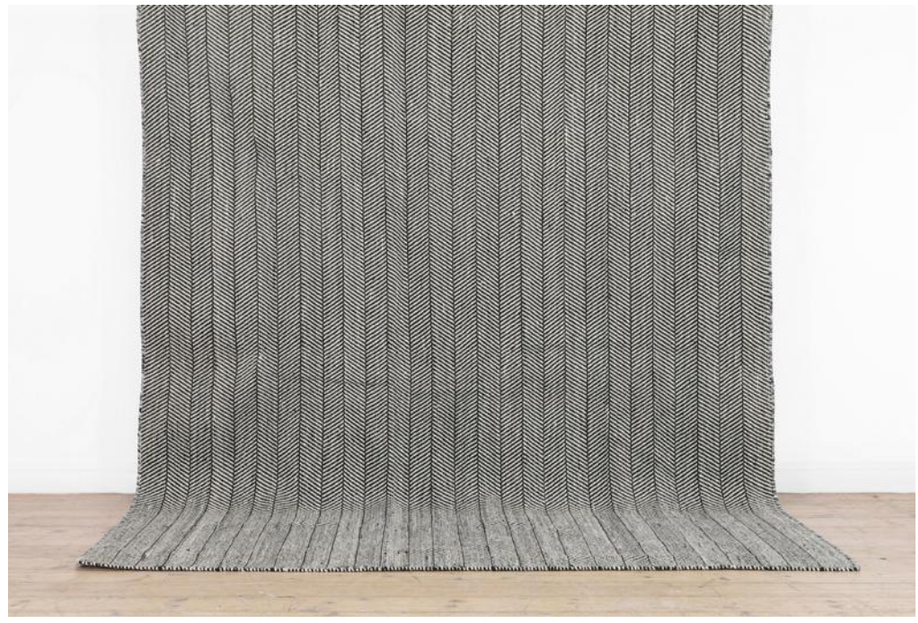
A pair of Empire-style painted wooden 'X' frame stools,
20th century, French,
83cm wide
56cm deep
76cm high (2)
£1,000 - 1,500

LOT 330

An Empire burr elm and gilt-metal mantel clock by Lépine of Paris,
c.1810, French, the white enamel dial inscribed 'Lépine de l'Imperatrice', within an architectural case with a moulded cornice over classical monopodia columns,
28cm wide
18cm deep
44cm high
£600 - 800

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

331



332

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LOT 331

A verdure tapestry fragment,
17th/18th century, French, depicting a dog amongst foliage,
30 x 24cm, in a parcel-gilt glazed frame
£200 - 300

Provenance: Mr Evan Steadman, former organiser
of The Grosvenor House Antiques Fair,
and Mrs Patricia Steadman.

LOT 332

An herringbone wool carpet,
of recent manufacture, woven in tones of black and white,
297 x 236cm
£200 - 400

LOT 333

A fossil marble low table,
20th century, the moulded oval top raised on a pair of 'L' shaped supports,
89cm wide
63cm deep
48cm high
£600 - 800

334

LOT 334

A giltwood and gesso overmantel mirror,
late 19th century, French,
112cm wide
166cm high
£400 - 600

LOT 335

A small patinated bronze bust of Napoleon,
19th century, French, depicted as First Consul,
raised on a black marble socle base,
11cm wide
22cm high
£200 - 400

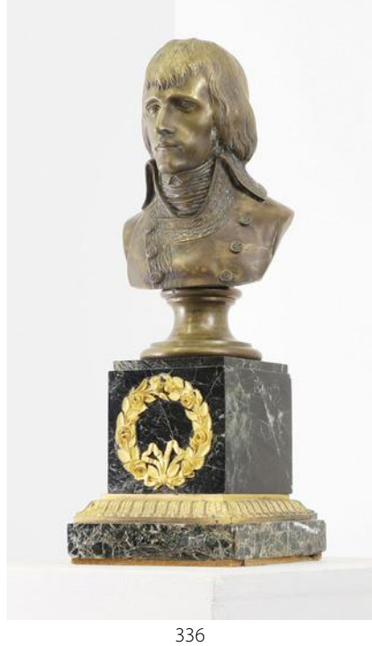
LOT 336

After Louis-Simon Boizot,
a bronze bust of Napoleon as First Consul,
19th century, French, raised on a stepped, square,
green marble base with an applied gilt floral wreath,
15.5cm wide
15.5cm deep
42cm high
£600 - 800

LOT 337

After Antoine-Denis Chaudet,
a bronze bust of Napoleon, 19th century, French,
raised on a bronze socle base,
18cm wide
13cm deep
36cm high
£400 - 600

335



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338

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LOT 338

A gilt-brass and glass ceiling light in the style of Maison Baguès,
20th century, with scrolling branches suspending various drops,
50cm diameter
69cm high
£200 - 400

LOT 339

A pair of ormolu and red marble candelabra,
late 19th century, French, each with a foliate stem, cast with grotesque masks over sectioned marble bases, issuing four candle branches united by chains,
13cm wide
13cm deep
56.5cm high (2)
£200 - 400

LOT 340

A pair of bronze figural candelabra after Charles Cumberworth,
mid-late 19th century, French, each modelled as a Nubian woman issuing six foliate cast branches, signed 'Cumberworth' to the base,
33cm diameter
69cm high (2)
£1,000 - 2,000

341

342

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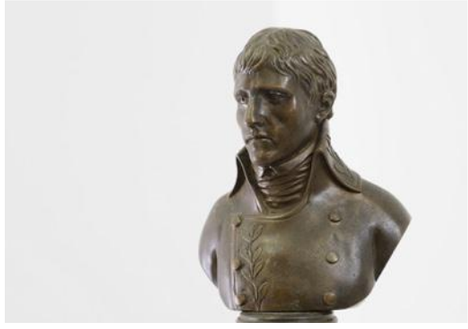

344

LOT 341

A cold-painted bronze figure by Franz Bergmann (1861-1936),
early 20th century, Austrian, Vienna, modelled as a rider on an elephant, stamped to the underside, mounted on a red marble dish,
base 25cm diameter
30cm high
£1,000 - 2,000

Literature: For an identical example, see J Zobel, 'Antique Vienna Bronzes', p.177.

LOT 342

A Charles X mahogany console table,
c.1825, French, the black marble top, over a single drawer, to acanthus-carved supports, terminating in paw feet,
129.5cm wide
45.5cm deep
88cm high
£600 - 800

LOT 343

A small ormolu bust of Napoleon,
19th century, French, inscribed to the front with an 'N', raised on a black marble plinth,
11cm wide
11cm deep
19cm high
£200 - 400

LOT 344

A small patinated bronze bust of Napoleon,
19th century, French, raised on a classical plinth and black marble base,
8cm wide
8cm deep
25cm high
£200 - 400

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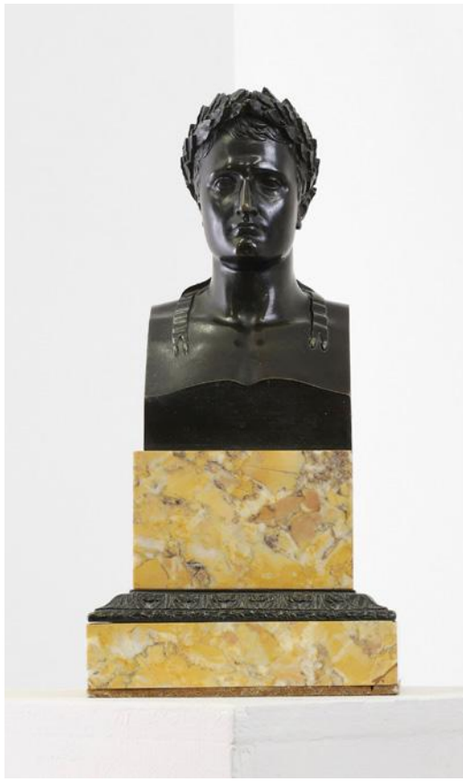

345

LOT 345

A bronze bust of Napoleon,
19th century, French, possibly by Pierre-Philippe Thomire (1751-1843), based on the model by Antonio Canova, depicted wearing a victory garland, raised on a stepped square Siena marble base,
17cm wide
17cm deep
33cm high
£800 - 1,200

LOT 346

A verdure tapestry fragment,
late 17th century, Flemish, worked in wools, depicting a group of soldiers brandishing ranseurs, next to a river and sailing vessels, a castle in the background,
130cm wide
230cm high
£1,000 - 2,000

Provenance: Bonhams, 'The Oak Interior', 20 January 2021, lot 281.

346

347

348

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LOT 347

A Renaissance-style painted oak low centre table,
early 20th century,
90cm diameter
62cm high
£300 - 500

LOT 348

An Urbino-style 'istoriato' maiolica charger,
20th century, Italian, the centre decorated in polychrome with a Trojan battle scene, within a border of grotesques,
60cm diameter
£200 - 300

LOT 349

A large maiolica urn,
20th century, Italian, in amphora form with two handles issuing from grotesque masks, the whole decorated in polychrome with figural scenes and stylised foliate motifs, on a flared foot,
41cm wide
33cm deep
100cm high
£200 - 300

LOT 350

A carved pine centre table,
19th century, Italian, with a Rosso Verona marble top above a guilloché-carved frieze, raised on lion monopodia supports,
146cm wide
78cm deep
86cm high
£2,000 - 3,000

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The David Pickup Edit
The Accumulations of a Cotswold Antiques Dealer

This is not the David Pickup Collection…

Firstly, I have been asked to make it clear that David, or Dad as I tend to refer to him more regularly, has not died, nor has he joined the world of the bewildered. He is very much alive and well, and still dealing from his base in the Cotswolds, however, the time has come to have a sort out.

During his near fifty years trading, David Pickup has gained a reputation as a dealer with an exceptional eye and a sound knowledge. I know this because I'm often told it by many of his old clients and dealer friends that I now come into contact with during my work at Sworders.

As with every piece that has passed through his hands, those seen here were sourced with purpose, with consideration and with passion, for a variety of reasons; some because they are the best of their type, some because of their exceptional colour and patination, and others because they are just fun. Put simply, he bought them because they were irresistible. While perhaps not all showstoppers in the classic sense, although there have been plenty of them over the years, they all hold an intrinsic quality that sees them rise above the noise and all are demonstrative of David's innate and much revered ability to spot and to know 'a good thing.'

Some dealers are driven by a commercial engine, taking the shortest route from A to B to maximise profit, whilst others, like David, take it more personally, with each purchase reflective of their personality, buying and selling things that they truly love, no matter what others may think, doing business with heart and often taking as much enjoyment from the purchase and sale of a £200 lot as a £20,000 one. When you trade this way, some items become just too difficult to part with. All good things must come to an end, however, and after a while, a long while in some cases, the amassed must be dispersed and the clock reset. The selection of lots offered here represents just that, the accumulations of a Cotswold antiques dealer, once cherished, now to be set free.

James Pickup, Director

LOT 351

A George I oak and mulberry cabinet,
early 18th century and later, the pair of panelled doors enclosing a fitted interior,
above two short and one long drawer, raised on bracket feet,
102cm wide
54cm deep
149cm high
£3,000 - 5,000

352

354

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355

LOT 352

A large painted toleware chamberstick,
late 19th/early 20th century, of circular form with a large hoop handle,
31cm wide
26cm high
£300 - 500

LOT 353

A large plaster model after George Gilbert Scott,
late 19th century, the Martyrs' Memorial, Oxford,
80cm high,
on an ebonised circular plinth and under a glass dome (3)
£800 - 1,200

LOT 354

An oak side table,
late 17th century, the rectangular top above a single drawer, raised on turned supports united by stretchers,
78cm wide
54cm deep
71cm high
£200 - 400

LOT 355

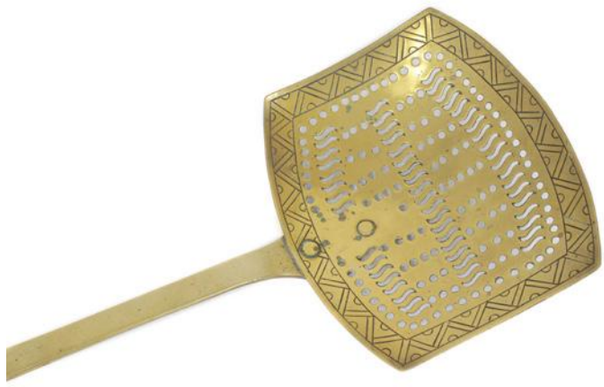
A Victorian painted cast iron urn,
mid-19th century, with twin masks issuing loop handles to each side, on a square stepped pedestal,
65cm diameter
100cm high
£600 - 800

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 356

A large ash and elm comb-back Windsor armchair,
18th century, with a saddle seat,
68cm wide
57cm deep
104cm high
£3,000 - 5,000

357



358

359

360

LOT 357

An Arts and Crafts iron trivet by Edward Spencer,
late 19th century, with pierced scrolling foliate decoration,
37cm wide
18cm long
14cm high
£200 - 400

Provenance: Edward Spencer, thence by descent.
Acquired from the family.

LOT 358

An Aesthetic Period brass skimmer,
late 19th century, the square dished pan with pierced decoration and a pierced terminal,
55cm long
£200 - 400

LOT 359

A Gothic brass chandelier,
19th century, with four branches and all-over foliate decoration,
50cm wide
50cm deep
67cm high
£200 - 400

LOT 360

An iron and brass candlestick,
18th century, with an adjustable candleholder and scroll handle,
16cm wide
16cm deep
28cm high
£200 - 400

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

361

362

LOT 361

A small patinated bronze,
19th century, modelled as a crouching bull,
16cm wide
10cm high
£200 - 300

LOT 362

A small bronze figure of a greyhound,
late 19th/early 20th century, on a white marble base,
18.5cm wide
9cm deep
9cm high
£200 - 400

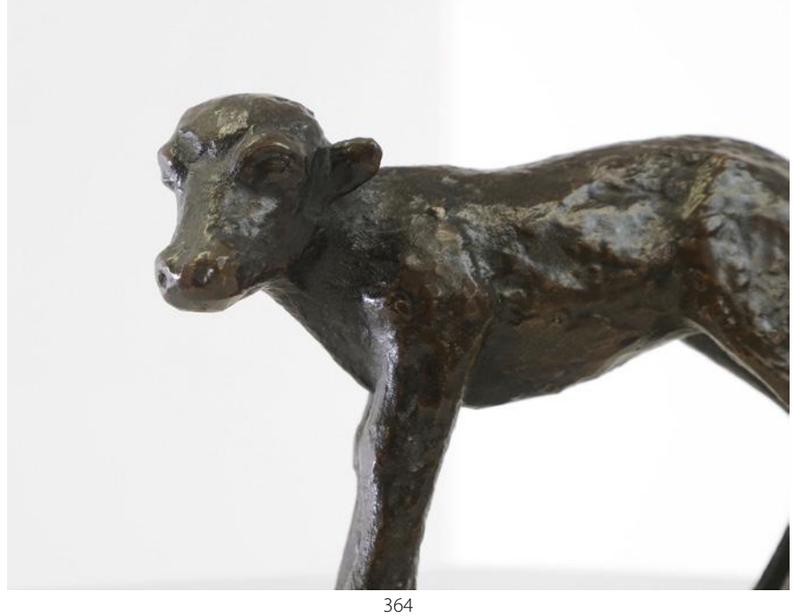
LOT 363

A patinated bronze figure of a fox,
early 20th century,
30cm wide
39cm high
£200 - 400

LOT 364

A small patinated bronze figure,
20th century, modelled as a standing bull calf,
13cm wide
10cm high
£200 - 300

363



364

365

366

LOT 365

A Staffordshire pottery figure group,
19th century, modelled as an eagle over a sleeping child,
18cm wide
38cm high
£200 - 300

LOT 366

A Parian bust of Clytie,
mid-late 19th century, stamped 'B.B-W & M',
19cm wide
30cm high
£200 - 400

367

368

369

LOT 367

Two delft tin-glazed pottery plates,
18th century, Dutch, one in the chinoiserie taste,
both approximately 34.5cm diameter (2)
£200 - 400

LOT 368

A suite of porcelain salt and pepper shakers by James McIntyre,
20th century, all in the form of eggs,
largest 5.5cm high (6)
£200 - 400

LOT 369

A pair of painted and parcel-gilt carvings,
c.1600, each of an angel flanked by a pair of wings,
56cm wide
13cm deep
18cm high (2)
£800 - 1,200

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 370

A Charles II walnut, bone and mother-of-pearl table cabinet,
late 17th century, in Anglo-Dutch style, with an arrangement of eight drawers, inlaid throughout with engraved flower heads, buds and scrolling stems,
47cm wide
25cm deep
33cm high
£800 - 1,200

For a comparable example, see: Bonhams, 'The Oak Interior', 19 February 2020, lot 118.

The influence of Portuguese inlaid cabinets can be seen in this type of decoration and similar treatment has been found on other larger pieces of English furniture. See: V Chinnery, 'Oak Furniture: The British Tradition', 2016, p.156, fig.2:222 and p.331, fig.3:421.

370

LOT 371

A George III mahogany sideboard attributed to Gillows,
c.1790, set with five drawers with lion mask pulls, and raised on stop-fluted tapering square supports terminating in spade feet,
180cm wide
76cm deep
92cm high
£2,000 - 4,000

371

372

373

LOT 372

A Victorian silver-mounted cricket ball,
with applied plaque 'N.Z.L. & M.A. Co. C.C. to W. B. Daniels for Taking 5 Wickets with 5 Successive Balls, N. Moser C.C. 27 Augt 1881',
7.5cm diameter,
together with a silver waiter,
by James Dixon & Sons Ltd., Sheffield 1920,
with presentation inscription,
15.5cm diameter, 7ozt (2)
£300 - 500

LOT 373

A York Agricultural Institute silver medal,
dated 1781, awarded to Charles Turner Esq. for planting 211,875 oaks and 26,250 ashes, in a velvet-lined presentation case,
6.2cm diameter, 2.97ozt (2)
£300 - 500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

374

376

LOT 374

An Aesthetic Period silver anointing spoon,
probably by Thomas Wallen, London 1883-4,
the beaded stem with filigree detail terminating in a mask,
18cm long, 2.48ozt
£300 - 500

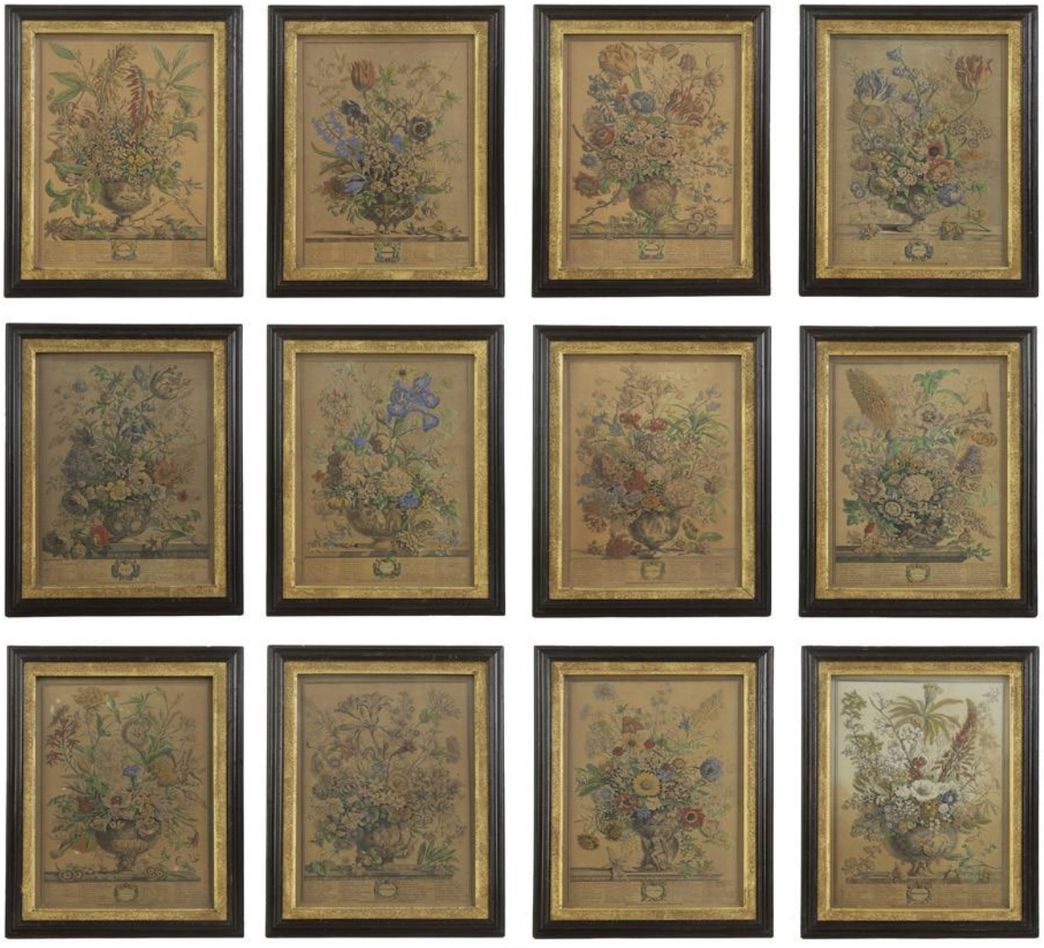
LOT 375

Three George IV silver presentation trophies,
two by William M Traies, London 1826,
inscribed 'For the Best Boar' and 'For the Six best south down Ewes', one with engraved boar, the other a ewe, each base inscribed 'Hampshire Agricultural Society 1826',
13.7cm high,
the third probably by John James Keith, London 1828,
inscribed 'For the six best South Down Ewes above 18 Months Old', with engraved ewe, the base inscribed 'Hants Agricultural Society 1828',
total weight 14ozt (3)
£300 - 500

LOT 376

A silver spoon,
by the Guild of Handicraft, London 1966-7,
14.5cm long, 2.11ozt
£200 - 300

375



377

LOT 377

Henry Fletcher (fl.1710-1750), after Pieter Casteels III
'Twelve Months of Flowers'
a set of twelve hand-coloured engravings,
published by Robert Furber, 1730
41 x 31.5cm, each in the original ebonised pearwood frame, with a sanded gilt slip (12)
£3,000 - 5,000

For a similar example, see: Cheffins,
'The Fine Sale', 22 June 2022, lot 251.

LOT 378

A set of four George II mahogany side chairs,
c.1740, each with a pierced vase-shaped back above a green leather seat, raised on cabriole front supports terminating in pad feet,
58cm wide
54cm deep
94cm high (4)
£1,500 - 2,500

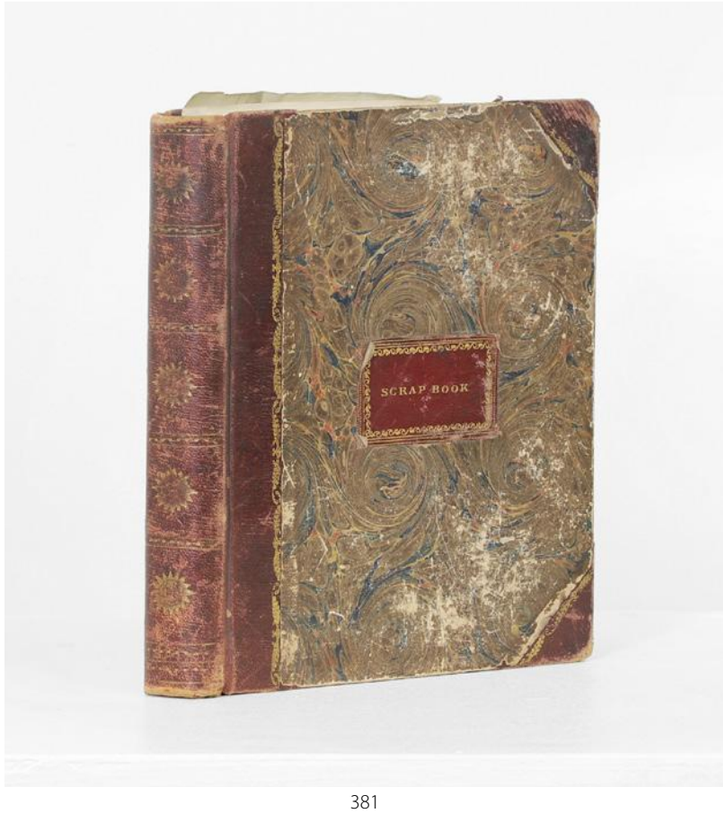
Provenance: Acquired from the collection of Sir William Whitfield CBE, 10 March 2020.

378

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

379

380



381

382

LOT 379

A French Empire burr oak mantel clock,
early 19th century, the white enamel dial with Roman numerals and convex glass cover, within a moulded case mounted with four gilt flower heads, the movement signed 'Fieffé Paris',
21.5cm wide
13.5cm deep
36.5cm high
£300 - 500

LOT 380

A bronze dish,
20th century, with a bathing figure perched on the rim,
18.5cm wide
10cm high
£200 - 400

LOT 381

A Victorian scrapbook,
mid-19th century, containing a cut-paper silhouette, numerous verses, watercolours and sketches, in a leather binding,
23 x 20cm
£200 - 400

LOT 382

A cast iron plaque of the seal of St Olave's School,
19th century, mounted on a wooden block,
32 x 26.5cm
£200 - 400

Provenance: Ex-William Stokes Collection.

383

384

385

LOT 383

Two small basalt porcelain cream jugs,
19th century, the smaller with impressed 'WEDGWOOD' underside,
largest 10cm wide
9cm high (2)
£200 - 300

LOT 384

A wrought-iron chimney crane,
18th/19th century,
127cm wide
107cm high
£300 - 500

LOT 385

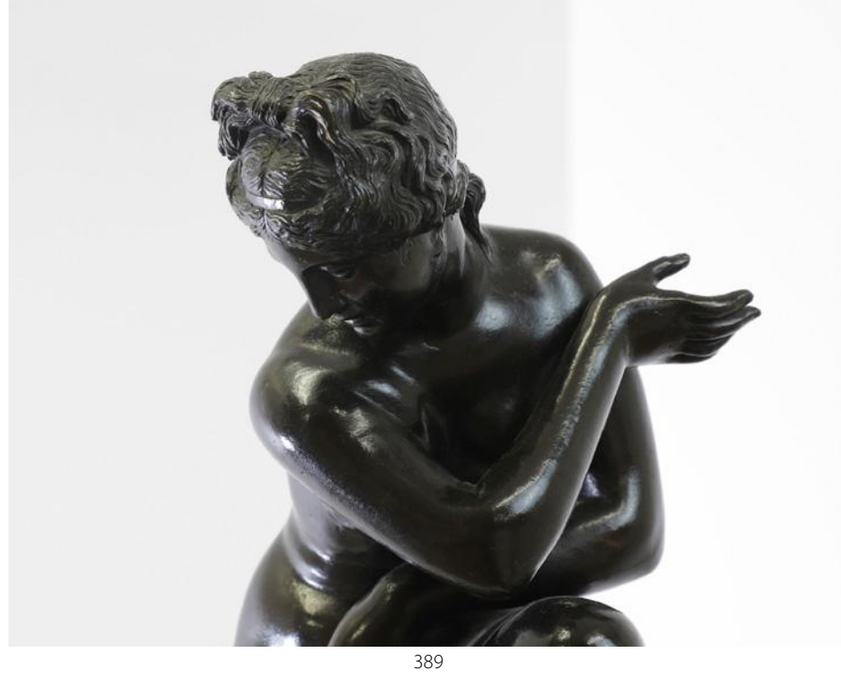
A large George III mahogany chest of drawers,
mid-18th century, in the manner of Thomas Chippendale, fitted with two short over four graduated long drawers, raised on bracket feet,
137cm wide
55cm deep
117cm high
£1,500 - 2,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

386

387

388



389

LOT 386

An Attic-style red figure pottery krater,
mid-20th century, Continental, decorated with battle scenes,
41cm high
£400 - 600

LOT 387

A painted wooden and studded box once belonging to Judith Ackland (1892-1971),
early 20th century, profusely decorated in Old English style with script, beasts, and maps, containing a letter dated 1 December 1923, written to Judith from the social historian Dorothy Rosaman Hartley,
40cm wide
30cm deep
23cm high
£300 - 500

LOT 388

A grand tour bronze figure after the antique,
19th century, Italian, Venus of the Bath, on a stepped Siena marble and bronze base,
17.5cm wide
10cm deep
19cm high
£300 - 500

LOT 389

A grand tour bronze figure after the antique,
19th century, Italian, The Crouching Venus, on a stepped and canted rectangular base,
24cm wide
22cm deep
38cm high
£800 - 1,200

LOT 390

Spare lot

391

392

393

LOT 391

A Henry VIII joined oak linenfold chest,
c.1530-1540, with four front panels, raised on stile supports,
148cm wide
63cm deep
73cm high
£1,000 - 2,000

For a similar example, see Bonham's, 'The Oak Interior',
19 February 2020, lot 73.

LOT 392

A taxidermy tortoise inkwell,
late 19th/early 20th century, the interior with two fitted glass bottles, *damages,*
14cm long
£200 - 400

LOT 393

A pair of Victorian brass candlesticks,
mid-19th century, each of knopped form, the base engraved 'St. Philomena Tontine Society A.D. 1861',
12cm wide
10.5cm deep
27cm high (2)
£200 - 400

Literature: For a similar pair, see E Koldeweij, 'The English Candlestick 1425-1925', Cat. No. 196, p.206.

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

394

395

396

397

LOT 394

English School, 20th century,
a patinated bronze small abstract form,
on a polished stone plinth,
5.5cm wide
22cm high
£200 - 400

LOT 395

▲A glazed pottery jug by Ray Finch (1914-2012) for Winchcombe Pottery,
mid-20th century, brown slip on a yellow ground, impressed 'WP' mark,
19cm wide
20cm high
£300 - 500

LOT 396

A telescopic gilt-brass floor lamp,
late 19th century, the wrythen twist column stem, raised on a tripod stem with cast rococo decoration,
50cm wide
50cm deep
155cm high
£400 - 600

LOT 397

A collection of brass candlesticks,
largest 12cm diameter
30cm high (4)
£200 - 400

398

399

400

LOT 398

A George III glass tazza,
late 18th century, with a circular galleried top over moulded flared stem,
21cm diameter
13.5cm high
£200 - 400

LOT 399

A glass carafe,
19th century, with a slender twisted neck,
26cm high
£200 - 400

LOT 400

A George II mahogany tripod table,
c.1750, the circular top above a stop-fluted column, raised on knee-carved supports terminating in paw feet,
87cm diameter
70cm high
£1,000 - 2,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 401

A carved giltwood pier mirror,
mid-18th century, Venetian, the rectangular plate below bold 'C' scroll and shell cresting containing another plate, with further foliate scrolls to the shoulders and apron,
91cm wide
142cm high
£1,000 - 2,000

401

LOT 402

A George III mahogany Pembroke table attributed to Gillows,
c.1760, the folding rectangular top above a frieze drawer, raised on square supports united by a pierced Gothic stretcher, terminating in castors,
101cm wide
76cm deep
73cm high
£1,000 - 2,000

402

LOT 403

A glazed pottery cider flagon in the manner of Bernard Leach,
mid-20th century, of globular form, with yellow slip on a brown ground inscribed '1947',
15cm wide
24.5cm high
£300 - 500

LOT 404

An oak writing table by Holland & Sons,
19th century, the moulded rectangular top above a single frieze drawer, and raised on ring-turned and fluted supports, terminating in brass castors,
76cm wide
46cm deep
72cm high
£400 - 600

LOT 405

A George II-style giltwood pier mirror,
20th century but incorporating a period plate, the shaped rectangular frame with scrolling foliage and crest,
61cm wide
88cm high
£400 - 600

403

404

405

406

408

407

LOT 406

A bronze sundial by Dollond,
early 19th century, on a stone plinth,
34cm diameter
120cm high overall
£800 - 1,200

LOT 407

Frederick Landseer Griggs RA RE FSA (1876-1938)
'Laneham'
etching, dated 1923 and signed in pencil l.r.
13 x 12cm,
together with two other etchings and an engraving by Griggs (4)
£200 - 400

LOT 408

A Louis XVI Transitional-style satinwood and rosewood occasional table,
19th century, French, the oval three-quarter galleried top with a marquetry and penwork landscape, over two frieze drawers and raised on cabriole supports united by an undertier,
66cm wide
47.5cm deep
74cm high
£600 - 800

409

410

411

412

413

LOT 409

An export 'Mandarin Rose' porcelain punchbowl,
18th century, Chinese, decorated to the centre with figures in a roundel, within a border of floral and foliate motifs,
with repairs,
26cm diameter
12cm high
£200 - 400

LOT 410

A glazed pottery fish,
20th century, French,
34cm long
15cm wide
21cm high
£200 - 400

LOT 411

A carved stone figure of a carp,
20th century,
19cm wide
30cm deep
44cm high
£200 - 400

LOT 412

An ash library table by Holland & Sons,
19th century, Hungarian, the octagonal top inset with green leather, raised on turned supports united by stretchers,
stamped,
130cm wide
130cm deep
75cm high
£600 - 800

LOT 413

A large solid satinwood cabinet from the Edward Grey Institute of Field Ornithology,
early 20th century, fitted with numerous compartments and raised on tapering square feet,
229cm wide
32cm deep
168cm high
£1,000 - 2,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

ANTIQUE NEEDLEWORKS FROM A PRIVATE GLOUCESTERSHIRE COLLECTION

LOTS 414-434

414

415

LOT 414

Two needlework pictures,
18th century, worked in coloured wools on canvas, the first in gros and petit point depicting chinoiserie figures in a landscape, the second probably French, in tent stitch, depicting women harvesting corn,
62 x 58cm, both framed (2)
£200 - 300

LOT 415

A group of three needlework pictures,
18th/19th century, each worked in tent stitch using coloured wools on canvas, depicting figures in landscapes and a vase of flowers,
71 x 58cm, one framed (3)
£300 - 500

416

417

418

LOT 416

A pair of needlework pictures,
18th century, each worked in tent stitch using coloured wools, depicting The Conversion of St Augustine and Mary Magdalene,
30 x 36cm, each in a glazed ebonised frame (2)
£600 - 800

LOT 417

A large needlework picture,
18th century, worked in gros and petit point using coloured wools on canvas, depicting Elijah and the Ravens,
63.5 x 49.5cm, framed
£300 - 500

LOT 418

A large needlework picture,
18th century, French, worked in gros and petit point using coloured wools, depicting a biblical figure in a verdant landscape,
68 x 52cm, framed and glazed
£300 - 500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

419

LOT 419

A Charles II needlework picture,
late 17th century, English, worked in tent stitch using coloured wools, depicting Abraham Casting Out Hagar and Ishmael, 25.5 x 36cm, in a glazed bird's-eye maple frame
£800 - 1,200

LOT 420

Two needlework pictures,
mid-18th century, English, worked in tent stitch using coloured wools on canvas, one depicting figures in a colonial landscape, a large house and cypress trees in the background, the second depicting a couple in a verdant landscape, largest 66 x 52, both framed (2)
£300 - 500

420

421

422

423

424

LOT 421

A large needlework picture, early 18th century, French, worked in gros and petit point using coloured wools, depicting figures in a verdant landscape, 65.5 x 42.5cm, in a gilt gesso glazed frame
£400 - 600

LOT 422

A large needlework picture, 18th century, French or English, worked in gros and petit point using coloured wools, depicting two courting couples with cupid, in a verdant landscape, 79 x 67cm, framed and glazed
£200 - 300

LOT 423

A needlework picture, early 18th century, worked in gros and petit point using coloured wools, depicting a couple in pastoral landscape with a church beyond, 34 x 44cm, framed and glazed
£400 - 600

LOT 424

Two needlework pictures, 18th century, the first worked in gros and petit point using coloured wools on canvas, depicting a lady in shepherdess costume, the second worked in tent stitch depicting a couple with sheep in a pastoral landscape, largest 56 x 45cm, both framed and glazed (2)
£200 - 300

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

425

426

427

LOT 425

A George II needlework picture,
18th century, English, worked in petit point using coloured wools and silks, depicting a woman in a landscape spinning wool, surrounded by sheep and a dog,
32 x 23cm, in a glazed tortoiseshell cushion-moulded frame
£500 - 700

LOT 426

A large needlework picture,
18th century, English or French, worked in tent stich using coloured silks and wools, depicting two classical women in an exotic landscape,
64 x 50cm, in a shaped oak glazed frame
£200 - 300

LOT 427

A pair of Aubusson tapestry panels,
18th/early 19th century, French or Flemish, woven in coloured wools, each with an oval scene of figures within a surround of tulips and roses and a thin banded border,
54 x 55.5cm, each in a gilt frame (2)
£400 - 600

428

429

430

LOT 428

A small needlework picture,
18th century, Continental, possibly Italian or Maltese, embroidered in silks on silk, depicting a female saint supported by putti, on clouds over a walled city,
28 x 19.5cm, in a glazed metal-mounted frame
£300 - 500

LOT 429

A small needlework picture,
late 18th/early 19th century, Continental, embroidered in coloured silks on silk and heightened with metal thread, depicting the Madonna and Child under a tented canopy,
25 x 18.5cm, in a glazed gilt frame
£200 - 300

LOT 430

A pair of small embroidered pictures,
18th/19th century, Continental, possibly Greek or Russian, worked in coloured silks and metal thread on silk, incorporating long and short stitch, raised work and couching, depicting biblical figures in a central medallion within a dense floral and foliate border,
24.5 x 22.5cm, framed and glazed (2)
£400 - 600

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

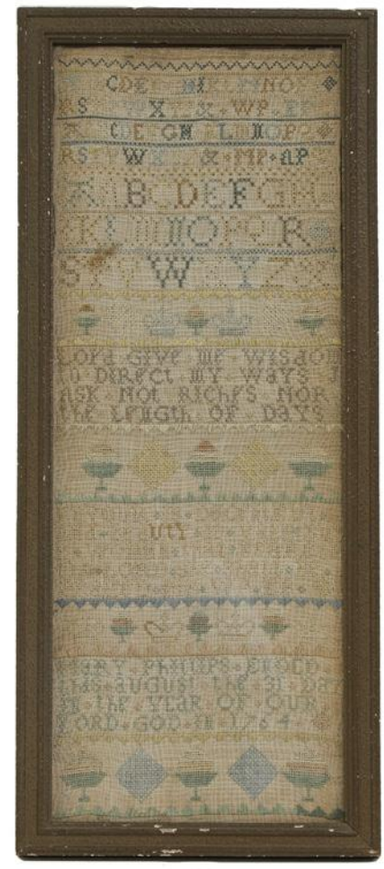
LOT 431

A George III needlework sampler,
late 18th century, worked in black cross-stitch on a linen ground, titled 'The Countries of Europe and Their Capitals', 'British Isles' and 'Chief Islands of England' signed 'Frances Amelia Roberts, Marlborough House',
34.5 x 31.5cm, in a glazed bird's-eye maple frame
£200 - 300

Provenance: A private collection, Gloucestershire; purchased by the above from Woolley & Wallis, 'The Collection of Micheál & Elizabeth Feller', 9 November 2021, lot 285; Upper Slaughter Manor, The Collection of Micheál and Elizabeth Feller.

Marlborough House is a Grade I listed mansion in St James's, London. It was built for Sarah Churchill, Duchess of Marlborough, the favourite and confidante of Queen Anne. For over a century, it served as the London residence of the Dukes of Marlborough.

The Countries of EUROPE and Their Capitals
London is the Capital of ENGLAND — Edinburgh of SCOTLAND — Dublin of IRELAND — Stockholm of SWEDEN
Bergen of NORWAY — Copenhagen of DENMARK — Berlin of PRUSSIA — Warsaw of POLAND — Presburgh of
HUNGARY — Vienna of GERMANY — Prague of BOHEMIA — Bern of SWITZERLAND — Rome of ITALY —
Amsterdam of the UNITED PROVINCES — Paris of FRANCE — Madrid of SPAIN — Lisbon of PORTUGAL — Constantinople of TURKEY IN EUROPE — Cherson of LITTLE TARTARY.
BRITISH ISLES
In the Western Ocean IRELAND and GREAT BRITAIN including SCOTLAND and WALES and the Isle of Man in the Irish Sea
CHIEF ISLANDS OF ENGLAND ARE
The Isles of WIGHT — of MAN — of SCILLY — of JERSEY — of GUERNSEY — of ALDERNAY and SARK
Frances Amelia Roberts — Marlborough House
431


432

LOT 432

A George III needlework band sampler,
dated 1764, worked in coloured silks on linen, with alphabet, verse and spot motifs,
57 x 21cm, framed and glazed
£200 - 300

LOT 433

A George II needlework sampler,
by M Blanchard, dated 1750, worked in coloured silks on linen, with numerals, The Lord's Prayer and spot motifs including Adam & Eve,
45 x 27cm, framed and glazed
£100 - 200

LOT 434

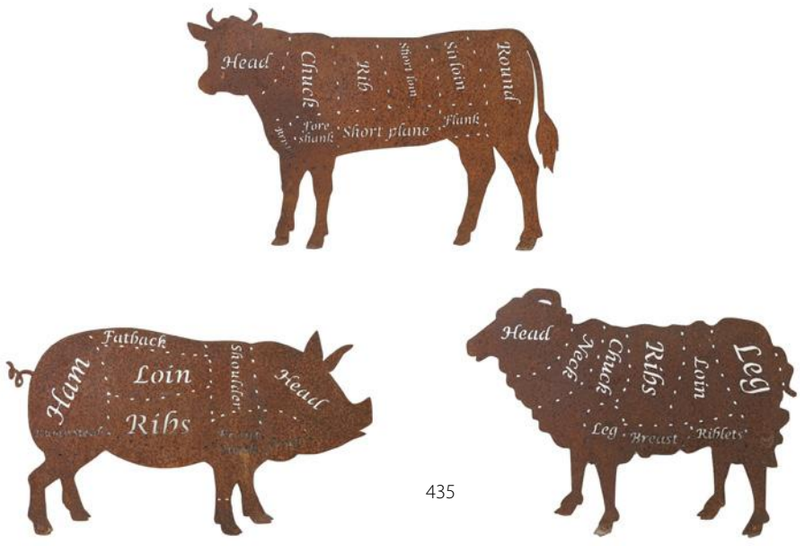
A George III needlework sampler,
by Hannah Noble, dated 1804, worked in multicoloured silks on linen, with a verse titled 'On Good Friday', within a colonnade surround and spot motif border with crowns, flowers and birds,
31.5 x 20cm, framed and glazed
£200 - 300

433

On GOOD FRIDAY
DEAR Saviour, oh! what ails thy Heart;
Sure 'tis of Stone, it cannot smart,
Nor yet relent the Death of thee,
Whose Death alone could ransom me:
Can I behold thy Pains so great,
Thy dying Sighs, thy Bloody Sweat?
Canst thou pour forth such Streams for me,
And I not drop one Tear for thee?
HANNAH NOBLE
1804
434

FURNITURE AND WORKS OF ART

LOTS 435-511



435

LOT 435

A set of three steel 'prime cut' butcher's signs,
20th century,
approximately 60cm wide
44cm high (3)
£200 - 300

LOT 436

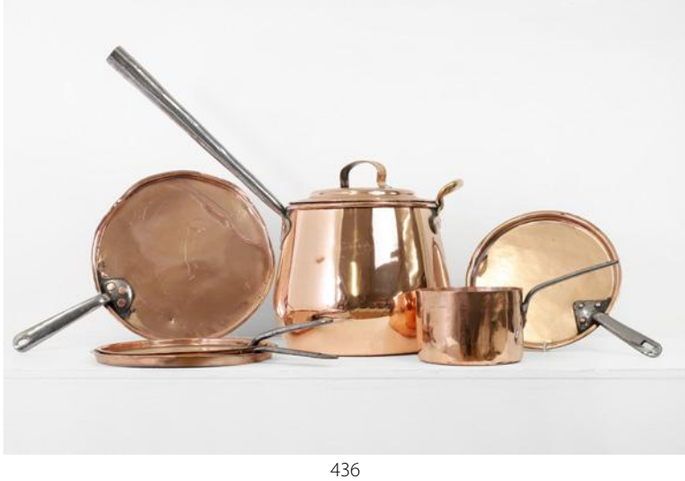
A copper batterie de cuisine,
late 19th/early 20th century,
comprising a sauté pan, three graduated long-handled stewing pots with lids, one large pan with lid, nine other graduated pans and six graduated lids, some stamped,
largest pan 30cm diameter (24)
£300 - 500

LOT 437

A Victorian pine plate rack,
with two shelves above the divisioned section,
85cm wide
23cm deep
75cm high
£200 - 400

LOT 438

A pine low dresser,
20th century, French, the rectangular plank top above drawers, a cupboard and a pot-board, raised on square supports terminating in castors,
247cm wide
70cm deep
80cm high
£300 - 500



436

437

438

439

LOT 439

A set of six decorative paintings of fish and crustaceans,
early 20th century, oil on canvas laid on panel,
each 17x 45cm (6)
£400 - 600

LOT 440

A vernacular stained pine wingback smoking or tavern chair,
19th century, with carved decoration and small side drawer,
64cm wide
48cm deep
147cm high
£300 - 500

LOT 441

A flat-weave wool rug,
mid-20th century, Swedish, dated 1939,
273 x 132cm
£400 - 600

LOT 442

A pair of fruitwood benches,
late 19th/early 20th century, French,
each raised on shaped supports,
201cm wide
39cm deep
50cm high (2)
£300 - 500

440

441

442

443

444

445

445A

LOT 443

A fruitwood and beech farmhouse table,
18th century, French, the cleated top above a plain frieze set with drawers, and square supports united by stretchers,
202cm wide
81cm deep
81cm high
£800 - 1,200

LOT 444

A glazed earthenware umbrella stand,
late 19th/early 20th century, with fluted detail,
36cm diameter
70cm high
£200 - 400

LOT 445

A miniature horse-drawn carriage,
19th century, with a button-upholstered seat, raised on four metal wheels,
42cm wide
137cm long (extended)
90cm high
£200 - 400

LOT 445A

A small Transitional oak chest,
late 17th century, with three panelled drawers, raised on bun feet,
86cm wide
51cm deep
83cm high
£500 - 700

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

446

447

448

LOT 446

Two glazed earthenware bowls,
19th century, Spanish, each with painted underglaze banded decoration,
35cm wide (2)
£300 - 500

LOT 447

A large carved oak and painted bas-relief panel,
probably 17th century, Flemish/ Netherlandish, depicting Christ and the Apostles, with a label to the reverse 'Taken from an old church in Worcester about the Battle of Worcester 1608 [sic]',
135 x 107cm, framed and glazed
£200 - 400

LOT 448

A green-glazed stoneware pot,
19th century, of baluster form with two hoop handles,
21cm wide
18cm deep
29cm high
£200 - 300

LOT 449

A mulberry and walnut bureau bookcase,
18th century and later,
Northern European,
116cm wide
56cm deep
205cm high
£800 - 1,200

449

450

452

451

453

LOT 450

▲Three painted wood apples by Howard Rice,
late 20th century, each monogrammed and dated,
largest 8cm diameter (3)
£200 - 300

LOT 451

A late Regency oak longcase clock,
c.1830s, in the Gothic taste, the brass dial with Roman chapter ring, within a case decorated with pierced arches and trefoil lunettes,
50cm wide
26cm deep
210cm high
£400 - 600

Provenance: Mr Evan Steadman, former organiser of The Grosvenor House Antiques Fair, and Mrs Patricia Steadman;
purchased by the above from Chistopher Clarke Antiques, Gloucestershire, 30 April 1988.

LOT 452

An industrial metal cabinet,
20th century, French, set with thirty-two compartments, each with a fall-front, some with old chalk inscriptions,
158cm wide
29cm deep
164cm high
£400 - 600

LOT 453

A rootwood and elm floor lamp occasional table,
20th century,
57cm wide
40cm deep
156cm high
£200 - 300

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 454

A wool rug of antique Persian design,
20th century, with a central foliate medallion to a blue ground,
285 x 175cm
£300 - 500

454

LOT 455

A contemporary suzani-inspired flat-weave rug,
of recent manufacture, embroidered with flowers,
239 x 171cm
£300 - 500

455

LOT 456

An extensive Royal Copenhagen porcelain assembled service,
late 19th century and later, of musselmalet or Blue Fluted pattern, comprising approximately two hundred and seventy-eight pieces, including ten dinner plates, fifteen soup bowls, three teapots with covers, several serving platters and tureens,
dinner plates 25cm diameter
serving platter 41cm diameter (qty.)
£5,000 - 7,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

458

LOT 457

A copper copper,
19th century, with riveted detail,
47cm diameter
31cm high
£200 - 400

LOT 458

A collection of delft blue-and-white-glazed pottery hanging tiles,
19th/20th century, English, each decorated in underglaze blue with figures and pastoral scenes,
15 x 15cm (11)
£200 - 300

LOT 459

A Peranakan-style porcelain garden seat,
20th century, Straits Chinese, of drum form, the body with pierced coins between two shaped cartouches, each enclosing a phoenix, on a turquoise ground,
29.5cm diameter
45cm high
£300 - 500

LOT 460

A pair of Worcester blue and white porcelain sauce boats,
c.1750, English, each with chinoiserie decoration,
17cm wide
7.5cm deep
8cm high (2)
£300 - 500

457

459

460

461

462

463

464

LOT 461

A James II oak mitre-front chest,
late 17th century,
95cm wide
54cm deep
89cm high
£300 - 500

LOT 462

A pair of carved antelope heads,
20th century, possibly Indian, each polychrome decorated and mounted to a shield,
29cm wide
60cm high (2)
£200 - 300

LOT 463

A walnut open armchair,
18th century, the shaped pad back above a stuffover seat, upholstered in woollen checked fabric, on stretchered supports,
68cm wide
82cm deep
113cm high
£400 - 600

LOT 464

A harlequin set of fourteen elm and beech kitchen chairs,
19th century, of Oxford farmhouse pattern, each with a bar back and raised on splayed ring-turned supports,
approximately 46cm wide
42cm deep
85cm high (14)
£1,000 - 2,000

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 465

A Meissen porcelain dinner service,
decorated in underglaze with pink flowers, comprising forty pieces including ten dinner plates, six soup bowls and a large tureen and cover,
with underglazed crossed swords mark and impressed numbers,
plates 25cm diameter
tureen 32cm wide (40)
£800 - 1,200

466

467

LOT 466

A kilim wool runner,
of recent manufacture, Afghan, woven with polychrome geometric motifs,
246 x 89cm
£200 - 400

LOT 467

A kilim wool runner,
of recent manufacture, Afghan, woven with polychrome geometric motifs,
293 x 84cm
£200 - 400

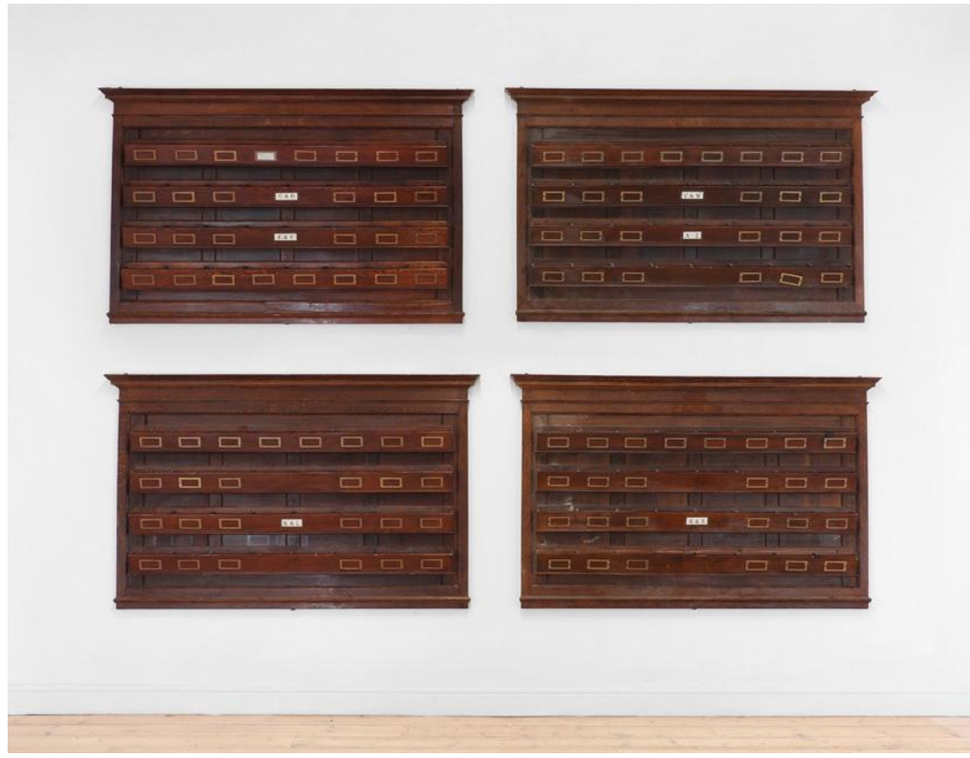
468

LOT 468

A kilim wool rug,
of recent manufacture, woven in polychrome stripes,
288 x 204cm
£400 - 600

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

469



470

471

472

LOT 469

A large Fez pottery jar and cover,
20th century, Moroccan, of baluster form, decorated in polychrome with stylised flowers and shaped cartouches,
36cm diameter
77cm high (2)
£500 - 800

LOT 470

A set of four oak Royal Navy letter racks,
20th century, each set with thirty-two pockets, bearing stamped numbers to the reverse,
155cm wide
10cm deep
98cm high (4)
£600 - 800

LOT 471

A painted pine washstand,
19th century, French, with a raised superstructure and three frieze drawers, raised on turned supports united by a stretcher,
104cm wide
55cm deep
99cm high
£300 - 500

LOT 472

A pair of majolica stick stands,
mid-20th century, Czech, in the manner of Delphin Massier,
60 and 67cm high (2)
£600 - 800

473

474

475

476

LOT 473

A sycamore farmhouse table,
19th century, French, Auvergne, the cleated plank top raised on chamfered square supports united by stretchers, *lacking the frieze drawer,*
201cm wide
83cm deep
78cm high
£600 - 800

LOT 474

A large wooden coopered bucket or planter,
19th/20th century, with cast iron loop handles and mounts,
58cm wide
73cm high
£200 - 400

LOT 475

A Black Forest carved wood musical nutcracker,
mid-20th century, German, with a musical wind-up mechanism to the base, playing 'La Vie en Rose',
14cm diameter
25cm high
£300 - 500

LOT 476

A beech and wrought-iron centre table,
late 19th century, Spanish, the moulded rectangular top above a panelled frieze set with three drawers, raised on bobbin-turned supports terminating in paw feet,
151cm wide
81cm deep
81cm high
£1,000 - 1,500

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

LOT 477

A contemporary flat-weave carpet,
of recent manufacture, woven in deep green,
383 x 262cm
£300 - 500

477

LOT 478

A set of eight yew and elm Windsor chairs,
mid-late 19th century, Lincolnshire, most stamped
'G. Wilson, Grantham', *two associated*,
58cm wide
58cm deep
94cm high (8)
£600 - 800

478

LOT 479

A gilt and painted bronze ship's badge,
20th century, for HMS Deptford,
45cm wide
48cm high
£300 - 500

479

LOT 480

Four various luggage racks,
early 20th century and later, to include a walnut example
by Morris of Glasgow,
74cm wide
45cm deep
45cm high (4)
£800 - 1,200

480

481

482

483

484

LOT 481

A set of three polished steel fire irons,
19th century,
each approximately 63cm long (3)
£300 - 500

LOT 482

An ash haberdasher's grab by Hargreaves of Manchester,
early 20th century,
154cm long
£200 - 400

LOT 483

A wrought-iron porch lantern,
late 19th/early 20th century, probably French,
39cm wide
80cm high
£200 - 400

LOT 484

A giltwood oval mirror,
19th century, with a moulded frame,
96cm wide
120cm high
£500 - 700

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

485

486

487

488

LOT 485

A Qashq'ai kilim,
20th century, South-West Persian,
310 x 175cm
£400 - 600

LOT 486

A kilim wool rug,
of recent manufacture, Afghan, woven with polychrome geometric motifs to a pale ground,
300 x 197cm
£400 - 600

LOT 487

A Qashq'ai kilim,
20th century, South-West Persian,
262 x 185cm
£400 - 600

LOT 488

A wool kilim,
20th century, Afghan, woven with a Mushwani-style design,
295 x 155cm
£400 - 600

489

490

LOT 489

Two pairs of 'Oak Leaves' curtains by Robert Kime,
20th century,
256cm wide at the bottom edge
220cm long,
with a pair of oak rails and brass rings
(qty.)
£300 - 500

LOT 490

A carved wooden chest,
late 17th century/early 18th century and later, New Mexico, decorated with chip carving, with a wrought-iron locking mechanism and split-pin hinges,
120cm wide
55cm deep
46cm high
£400 - 600

LOT 491

A walnut throne chair,
early 18th century and later, Italian, upholstered in Pierre Frey 'Courtille Brun Rouge' fabric, the serpentine arms over turned and knopped supports, united by an 'H' stretcher,
65cm wide
70cm deep
107cm high
£400 - 600

LOT 492

A modernist flat-weave wool rug,
of recent manufacture, woven with grey chevrons to a pale ground,
226 x 155cm
£200 - 400

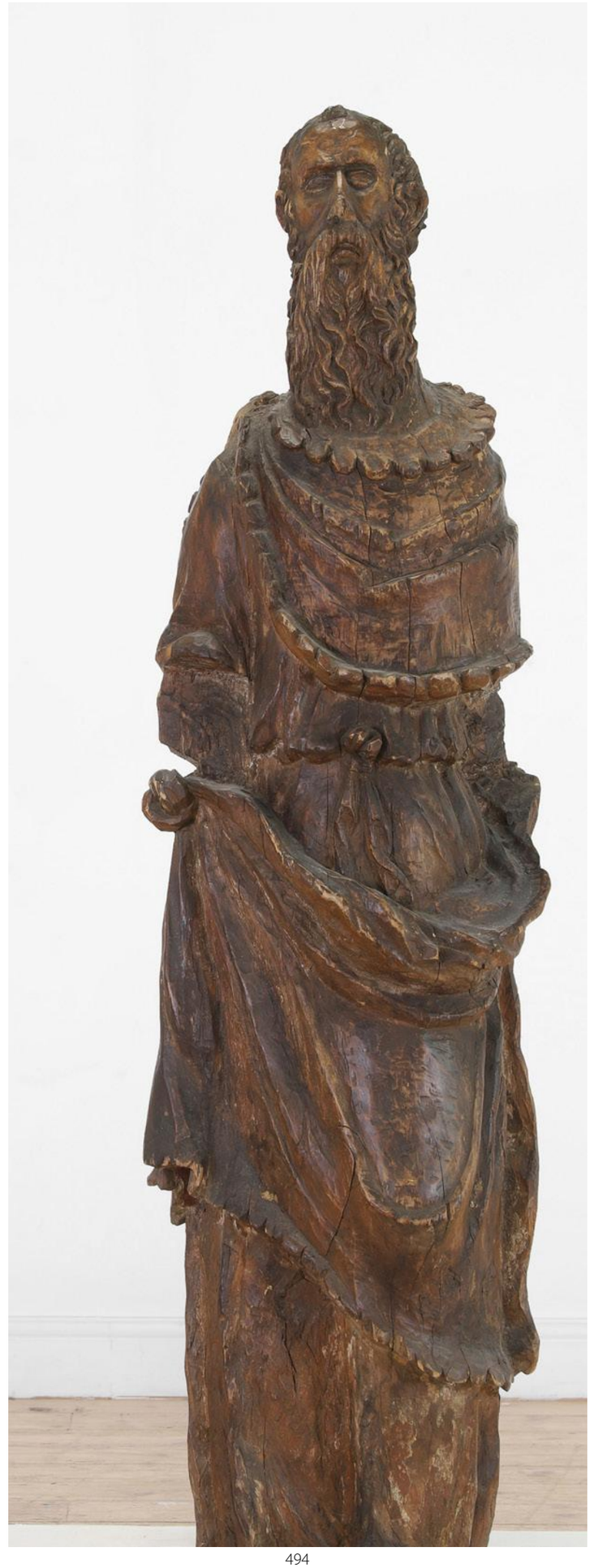
491

492

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

493

495



494

LOT 493

A set of six limed wooden table lamps by OKA,
of recent manufacture, each with a pleated shade,
52cm high excluding fittings (6)
£300 - 500

LOT 494

A carved walnut figure,
possibly 16th or 17th century, North Italian,
40cm wide
28cm deep
150cm high
£1,000 - 1,500

LOT 495

A carved and painted pine mirror,
20th century, Italian, the rectangular frame carved with mermaids, fish and shells,
71cm wide
82cm high
£300 - 500

496

497

498

499

LOT 496

A cut-paper silhouette picture,
early 19th century, inscribed 'Executed by Mary Loveday of Beccles Widow in the 63rd year of her Age', depicting an assortment of trees, animals and birds,
37 x 51.5cm, framed
£200 - 400

LOT 497

A lignum vitae wassail cup and cover,
19th century, the domed lid with a turned finial, on a stepped base,
13cm wide
33cm high (2)
£300 - 500

LOT 498

A large group of icons,
18th/19th century, tempera on wood, including two metal shrines,
largest 37 x 29cm (14)
£300 - 500

LOT 499

A walnut throne chair,
late 17th/ early 18th century, Italian, with needlework upholstery,
63cm wide
80cm deep
119cm high
£400 - 600

Each lot is subject to Buyer's Premium at 30% inclusive of VAT @ 20%

500

LOT 500

A painted metal bird figure,
20th century, Eastern European,
87cm long
69cm wide
112cm high
£300 - 500

LOT 501

A large baroque-style ebonised and parcel-gilt mirror,
of recent manufacture, with bold acanthus spandrels,
122cm wide
162cm high
£300 - 500

LOT 502

A gilt-brass hall lantern,
c.1880, with scrolling decoration,
50cm wide
69cm high
£400 - 600

LOT 503

Two fruitwood milliner's stands or hat moulds,
19th century, each on an iron base,
bases 20 x 20cm
34cm high including bases (2)
£200 - 400

501

502

503

504

505

LOT 504

A Victorian painted wooden Wellington chest,
mid-19th century, with seven graduated drawers over a plinth base,
50cm wide
33cm deep
107cm high
£300 - 500

LOT 505

A large embroidery panel of peacocks,
late 19th/early 20th century,
176 x 121cm
£200 - 400

LOT 506

A Gustavian painted pine cupboard,
late 18th/early 19th century, Swedish,
with panelled doors,
94.5cm wide
45cm deep
219cm high
£800 - 1,200

LOT 507

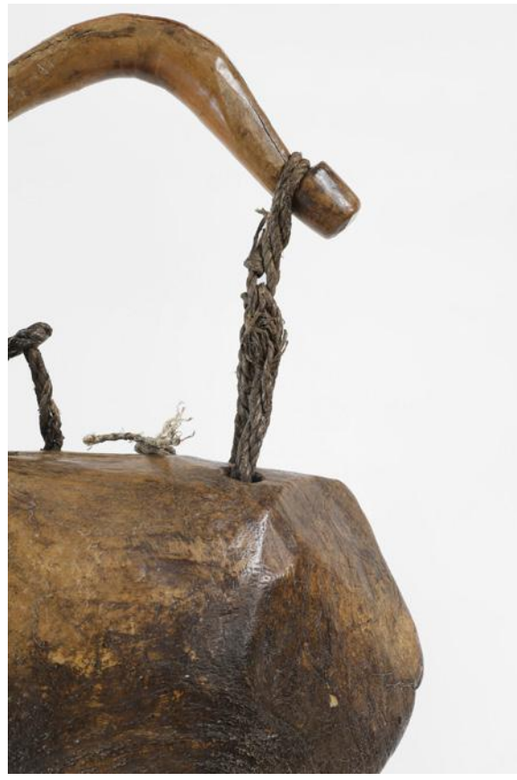
A stripped pine faux bamboo settee,
19th century and later,
124cm wide
46cm deep
86cm high
£300 - 500

506

507

LOT 508

A large cowbell,
19th century, with a fruitwood handle,
34cm wide
40cm high with handle
£200 - 300


508

LOT 509

A golden oak letter box,
20th century, of architectural form,
23cm wide
15cm deep
39cm high
£200 - 300

509

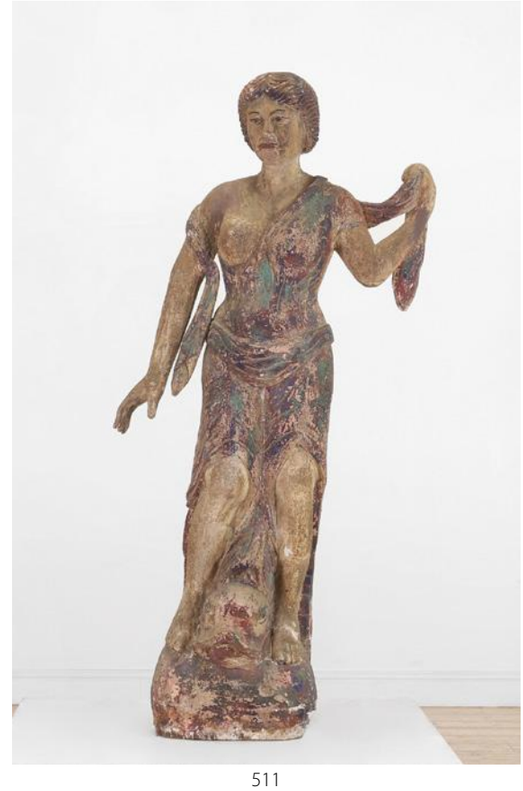
LOT 510

A set of four gilt-brass display stands,
20th century, of graduated size,
largest 29.5cm wide
20cm deep
38cm high (4)
£200 - 400

510

LOT 511

A carved and painted pine advertising figure,
19th century, in the form of a classical woman on a dolphin,
77cm wide
39cm deep
163cm high
£400 - 600


511

THE GARDEN

LOTS 512-517

LOT 512

A carved marble figure group,
mid-19th century, Italian, of Pietà form, depicting a mother mourning her baby with a deer lying beside,
with an indistinct inscription to the base,
83cm wide
76cm deep
104cm high
£2,000 - 3,000

513

514

515

LOT 513

A pair of cast metal benches,
20th century, each with a slatted back over a seat,
183cm wide
63cm deep
83cm high (2)
£400 - 600

LOT 514

A pair of teak Lutyens garden benches,
20th century,
165cm wide
67cm deep
102cm high (2)
£400 - 600

LOT 515

A pair of painted cast iron campana urns,
19th century, each with twin handles,
49cm diameter
64cm high (2)
£200 - 400

516

LOT 516

A Regency cast iron campana urn,
early 19th century, the flared rim with egg-and-dart cast detail, raised on a later plinth decorated with masks,
76cm diameter
169cm high
£600 - 800

LOT 517

A painted wrought-iron table and chairs,
20th century, French, the table with a circular top over a knotted support,
table 117cm diameter
74cm high (5)
£600 - 800

517

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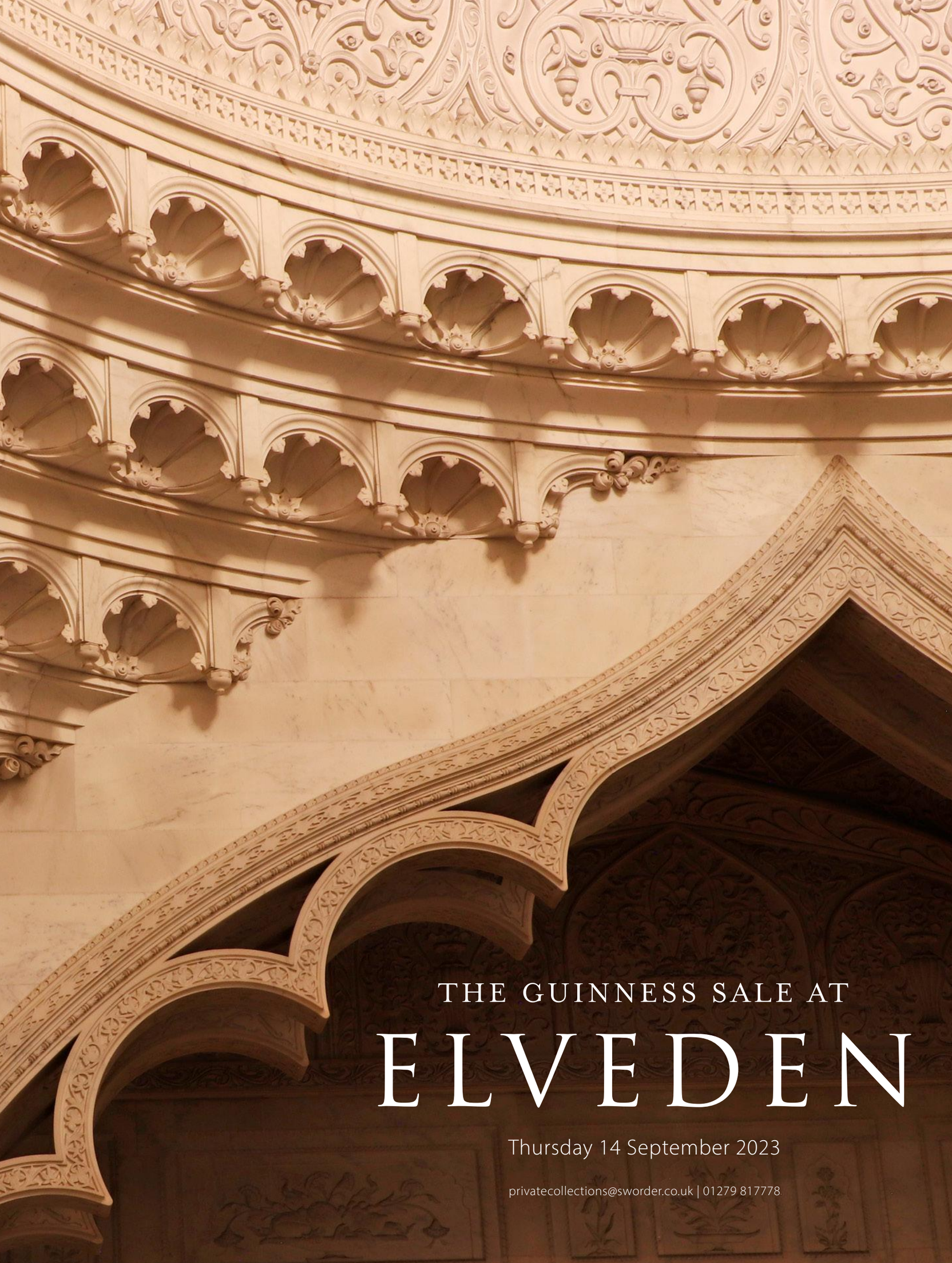

THE GUINNESS SALE AT
ELVEDEN

Thursday 14 September 2023

privatecollections@sworder.co.uk | 01279 817778

TERMS AND CONDITIONS
For Specialist Live Auctions

These conditions of business consist of:

1. Information for Buyers;

2. Terms of Sale (for Bidders and Buyers).

1. INFORMATION FOR BUYERS

Introduction
The following notes are intended to assist Bidders and Buyers, particularly those that are inexperienced or new to our salerooms. All of our auctions are governed by our Terms and Conditions and any notices that are displayed in our salerooms or announced by the Auctioneer at the auction. Our Terms and Conditions are available for inspection at our salerooms and the Terms of Sale are printed in the back of our auction catalogues. Our staff will be happy to help you if there is anything in our Terms and Conditions that you do not fully understand.

Please make sure that you read our Terms of Sale carefully before bidding in the auction. If your bid is successful, you will be obliged to comply with our Terms of Sale.

Methods of payment
Lots must be paid for before they are collected or shipped. For those attending the auction we ask that Lots are paid for on the day of the sale. Methods by which we accept payment are detailed on our Website, including online payment upon receipt of your invoice, and these should be paid by 5pm on the Friday following the sale. We accept cash to an upper limit of 10,000 euros equivalent. Any cheques will need to be cleared before you can take the Goods away.

Collection and storage
All Lots should be paid for and collected by 5pm on the Friday following the sale. Commission Bidders should check the success of their bids and arrange payment, and collection or shipping within this time. For our specialist auctions please refer to the collection and storage requirements detailed in the catalogue and on our Website, which specifies the applicable fees.

Agency
As Auctioneers we usually act on behalf of the Seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the Goods is with the Seller, not with us as Auctioneer.

Estimates
Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular Lot. Estimates may change and should not be thought of as the sale Price. The lower estimate may represent the Reserve Price (the minimum Price for which a Lot may be sold) and will not be below the Reserve Price. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the Auctioneer before the auction of the Lot. They are not definitive.

Buyer's Premium
The Terms of Sale oblige you to pay a Buyer's Premium at 25% on the Hammer Price of each Lot purchased, except for our Fine Wine and Spirits auctions when it is 15%. In addition, VAT is charged on these Premiums (see below).

VAT
Items in our catalogue may be marked with a dagger † or double dagger ‡, which indicates that VAT is payable by the Buyer on the Hammer Price and the Buyer's Premium at either the standard rate (currently 20%) or a reduced rate (currently 5%), depending upon the legal requirements relating to that Lot.

Lots which do not have either of the above symbols have no VAT payable on the Hammer Price. This is because such Lots are sold using the Auctioneers' Margin Scheme. The VAT included within the Premium is not recoverable as input tax.

Shipping Costs are liable for VAT and are payable by the Buyer.

If you are exporting the items from the UK, you may be able to claim a reimbursement of the VAT, where:

1. you are using Sworders Delivery service.

In these cases, a zero rated (VAT exempt) invoice can be issued where the following criteria are met:

a. the items are exported within three months of the date of the auction
b. the total amount of VAT payable would exceed £75 per shipment

There is no administrative charge for clients using Sworders Delivery Service.

If you cancel shipping through Sworders Delivery Service, we will reinstate the VAT, which must be paid prior to the release of goods.

2. you arrange shipping through a private logistics company, agent or courier and the following criteria are met:

a. the invoice is paid in full, including VAT
b. the items are exported from the UK within three months of the date of the auction
c. the certificate of shipment and export documents are provided to us within a year of the date of export from the UK
d. the total amount of VAT to be claimed exceeds £75
e. you have paid an administrative fee of £25

Inspection of Goods by the Buyer
As we act on behalf of the Seller, we are dependent on information provided by the Seller about their Goods. We may inspect Lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of Lots to check their condition in the way a Buyer would do. You will have ample opportunity to inspect the Goods. You must inspect and investigate Lots that you might wish to bid for. **Please note carefully the exclusion of liability for the description and condition of Lots set out in the Terms of Sale at clauses 12.2 and 12.4.**

Condition reports
We may be able to assist Buyers unable to view by emailing a condition report, but these are based solely on our own opinion and are for guidance only and no responsibility is accepted for their accuracy. Intending Buyers are strongly encouraged to view. Condition reports cannot be prepared on the day of the sale.

Shipping of Goods
We offer a delivery service for Lots purchased, either by shipping ourselves, or use of a third party logistics company. Estimates for Shipping Costs for smaller items can be calculated pre-sale on our website under each Lot and are based on value, size and your chosen UK destination. For items purchased the actual cost can be added to your account and paid online after the sale. If you purchase multiple Lots from the same auction, we will combine packaging/deliveries to reduce the Shipping Costs. For lots for which Shipping Costs cannot be automatically calculated, such as furniture, you can obtain a bespoke Shipping Cost from our website to any destination in the world either in advance of the sale or after you have purchased.

Estimates of Shipping Costs on our website are based on the low estimate, whilst the actual cost is based on Hammer Price.

Electrical goods
These are sold as 'antiques' only. If you buy electrical Goods for use you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

Export of Goods
If you intend to export Goods you must find out:

a. whether an export licence is needed; and

b. if there is a prohibition on importing Goods of that character e.g. because the Goods contain prohibited materials such as ivory.

Bidding
Bidders are required to register with us before the auction starts. We Reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a Commission bid. If you wish to bid on high value Lots this deadline may be several days before the auction to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please enquire in advance about our arrangements for telephone or online bidding. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

Commission bidding
You may leave Commission bids with us indicating the maximum amount to be bid against a Lot (excluding the Buyers' Premium and/or any applicable VAT). We will execute Commission bids as cheaply as possible having regard to the Reserve (if any) and competing bids. If two Buyers submit identical Commission bids we may prefer the first bid received (where this can be reasonably ascertained). We recommend leaving Commission bids online via our Website, though please contact us about leaving bids by telephone or fax/email. All absentee bids should be received at least 30 minutes before the auction commences; we cannot guarantee to execute Commission bids received after this time.

Telephone bidding
If you are unable to come to the auction it may be possible to bid on the telephone for higher value Lots. Please note that this service is for Lots with an estimate of £500 or more. The number of lines is limited so we would urge serious telephone bidding only and ask that you be prepared to bid over the top estimate. It is advisable to leave a maximum covering bid in case we are not able to contact you by telephone. All lines must be booked and confirmed in writing before the day of the auction and preferably some time in advance. Telephone bidding involves many variables and whilst we take every care to ensure the smooth operation of this service, we cannot be held liable if your bids are missed for any reason.

Online bidding
Any Lots purchased via a live online bidding service will be subject to an additional Commission charge on the Hammer Price payable by the Bidder, in accordance with rates specified by the online service. These are charged at 0% while bidding via Sworders Website. If bidding through other online bidding platforms, you will be charged additional surcharges, which will be payable to us on top of the Hammer Price and our Buyer's Commission at their advertised rate.

Artist Resale Rights
Lots marked with a ▲ indicate the item is subject to additional Artist Resale Right charges.

IMPORTANT NOTICES

Removal of Lots
All Lots are to be removed from the premises by 5.00pm at the latest on the Friday following each sale. Sworders retain the right to remove Lots remaining after this time into safe storage, for which a charge will be made.

Electrical Goods
All electrical Goods offered in this sale have either been tested and certified safe or unsafe by an appropriately qualified electrician. All electrical Goods certified unsafe must be re-commissioned by an appropriately qualified electrician and we recommend those certified safe are similarly re-commissioned.

Post 1950 Upholstered Furniture
All items of furniture included in this sale are offered for sale as works of art. The items may not comply with the Furniture and Furnishings (Fire) Safety Regulations 1988 and for this reason, they should not be used in a private dwelling.

Furniture made of Brazilian Rosewood (Dalbergia Negra)
To comply with CITES Regulations on Post-1947 furniture made of Brazilian Rosewood, all post-war rosewood furniture items must have an Article 10 certificate in place, prior to being offered for sale.

If you are purchasing rosewood furniture for commercial purposes and not solely for your own use, CITES regulations require you to obtain your own certificate. You would need to contact the Animal and Plant Health Agency (APHA) and, as part of the process of obtaining your document, it is a requirement that you have seen sight of the Sworders' certificate or are aware of its reference number.

It is therefore the responsibility of commercial Buyers to ensure that they obtain a copy of the appropriate certificate, or the certificate reference number, after purchase from Sworders Fine Art Auctioneers. Items are marked with this sign §.

Ivory
Lots marked ♦ contain elephant ivory material. Please be advised that several countries, including those in the EU and the USA, now prohibit the importation of ivory items unless under specific conditions. Accordingly, prospective buyers should familiarise themselves with the relevant customs regulations of their country and ensure they are able to import this item prior to bidding.

2. TERMS OF SALE

Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale.

These Terms of Sale relate to auctions conducted by an Auctioneer only, where the opportunity is available to view the lots. We have separate terms for online only auctions and those where viewing is not available.

1. Definitions and interpretation

1.1 To make these Terms of Sale easier to read, we have given the following words a specific meaning:

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

'Auctioneer'	means GES & Sons Ltd trading as Sworders Fine Art Auctioneers, a company registered in England and Wales with registration number 6858916 and whose registered office is located at Cambridge Road, Stansted Mountfitchet, Essex CM24 8GE or its authorised Auctioneer, as appropriate;
'Bidder'	means a person who places a bid for Goods at our auction;
'Buyer'	means the person who makes the highest bid for the Goods accepted by the Auctioneer;
'Commission'	means the Commission that we charge you on the sale of the Goods as set out in Clause 4 below;
'Consumer'	means an individual acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;
'Consumer Contracts Regulations'	means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;
'Deliberate Forgery'	means: (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and (c) which at the date of the auction had a value materially less than it would have had if it had been as described;
'FCA'	means the Financial Conduct Authority;
'Goods'	means the Goods that have been consigned to us for sale at our auction;
'Hammer Price'	means the level of the highest bid for a Lot accepted by the Auctioneer;
'Premium'	means the Premium charged to the Buyer on the sale of the Goods in accordance with the Terms of Sale;
'Price'	means the total of the Hammer Price, Premium, Shipping Costs (if applicable) and any applicable VAT;
'Proceeds'	means the Price less the Commission, the Premium, Shipping Costs, any expenses incurred to your account and any applicable VAT;
'Reserve'	means the minimum Price at which the Goods may be sold;
'Seller'	means the owner of the Goods and any agent who consigns the Goods for sale on the owner's behalf (if applicable);
'Shipping Costs'	means the charges applied to the shipping of all Goods purchased, should the Buyer ask for Sworders shipping agent to deliver the Goods (if applicable);
'Terms of Consignment'	means these Terms of Consignment;
'Terms of Sale'	means the Terms of Sale for Bidders or Buyers at our auctions;
'Trader'	means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the Trader's name or on the Trader's behalf (such as an agent and/or the Auctioneer);
'VAT'	means any value added tax or equivalent sales tax; and
'Website'	means our Website available at www.sworder.co.uk.

2. Information that we are required to give to Consumers

2.1 A description of the main characteristics of each Lot as contained in the auction catalogue.

2.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.

2.3 The Price of the Goods and arrangements for payment as described in Clauses 4, 5, 7 and 8.

2.4 The arrangements for collection or delivery of the Goods as set out in Clauses 8 and 9.

2.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 13.

2.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.

2.7 If you have any complaints, please send them to us directly at auctions@sworder.co.uk.

3. Bidding procedures and the Buyer

3.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us. You must also satisfy any security arrangements we have in place before entering the auction room to view or bid.

3.2 We strongly recommend that you attend the auction in person. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a Commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition and other characteristics.

3.3 If you instruct us, we may execute Commission bids on your behalf. We will confirm receipt of your instruction by sending you an email acknowledging your request and confirming your bid. Neither we nor our employees or agents will be responsible for any failure to execute your Commission bid, unless our failure to do so is unreasonable. Where two or more Commission bids at the same level are recorded, we have the right to prefer the first bid made (where this can be reasonably ascertained).

3.4 The Bidder placing the highest bid for a Lot accepted by the Auctioneer will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our discretion. We may re-offer the Lot during the auction or may settle the dispute in another way. We will act reasonably when deciding how to settle the dispute.

3.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.

3.6 We may bid on Lots on behalf of the Seller up to one bid below the Reserve.

3.7 We may refuse to accept any bid if it is reasonable for us to do so.

3.8 Bidding increments will be at our sole discretion (but will be in line with standard auction practice).

4. The purchase Price

4.1 As a Buyer, you will pay:
a. the Hammer Price;
b. a Premium of 25% plus VAT of the Hammer Price or 15% plus VAT for our Fine Wine and Spirits Auction;
c. any artist's resale right royalty payable on the sale of a Lot
d. any bidding platform fee payable on a Lot; and
e. any VAT due.

5. VAT

5.1 You shall be liable for the payment of any VAT applicable on the Hammer Price, Premium and Shipping Costs (if applicable) due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the 'Information for Buyers' in our auction catalogue for further information.

5.2 We will charge VAT at the current rate at the date of the auction.

6. The contract between you and the Seller

6.1 The contract for the purchase of the Lot between you and the Seller will be formed when the Auctioneer records the winning Lot in the sale book accepting the highest bid for the Lot at auction, unless due diligence information required by us under the Money Laundering Regulations 2019 in accordance with our internal procedure remains outstanding, in which case the contract will be formed when that information is accepted by us as complete.

6.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.

6.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.

6.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).

7. Payment

7.1 Immediately following your successful bid on a Lot you will:

7.1.1 give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and

7.1.2 pay to us the total amount due in any way that we agree to accept payment.

7.1.3 pay in full the Shipping Costs prior to the Goods being shipped, should you agree to Sworders shipping agent delivering the Goods.

7.2 If you owe us any money, we may use any payment made by you to repay these debts.

8. Title and collection of purchases

8.1 Once you have paid us in full the total amount due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.

8.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 5pm on the Friday following the auction, or such later date as is specified in the printed catalogue or on our Website.

8.3 If you agree to using our delivery service, only when the full Shipping Costs have been paid will the Goods be dispatched. We reserve the right that some Lots will not be suitable for an automated shipping estimate and will require bespoke quotes from the shipping agent.

8.4 Should you decide to use the delivery service, you thereby agree to allow us to share relevant personal data that we hold with the shipping agent in order to allow effective communication between the shipping agent and you, and to enable delivery.

8.5 If you do not collect the Lot within the time period under Clause 8.2, you will be responsible for any reasonable removal and storage charges in relation to that Lot.

8.6 Risk of loss or damage to the Lot will pass to you when you (or your agents) take physical possession of the Lot.

8.7 If you do not collect the Lot that you have paid for within thirty days after the auction, we may sell the Lot. We will pay the Proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling Commission at our standard rates on any such resale of the Lot.

9. Remedies for non-payment or failure to collect purchases

9.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale we may (acting on behalf of the

Seller and ourselves) pursue one or more of the following measures:

9.1.1 take action against you for damages for breach of contract;

9.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;

9.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Price you should have paid for the Lot and the Price we sell it for as well as the charges outlined in Clause 8.7). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;

9.1.4 remove, store and insure the Lot at your expense;

9.1.5 if you do not pay us within five business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the total amount due;

9.1.6 keep that Lot or any other Lot sold to you until you pay the total amount due, including Shipping Costs where applicable;

9.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or

9.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.

9.2 We will act reasonably when exercising our rights under Clause 9.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

10. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our employees' or our agents' negligence.

11. Warranties

11.1 The Seller warrants to us and to you that:

11.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the Lot at auction;

11.1.2 the Seller is able to transfer good and marketable title to the Lot to you free from any third party rights or claims; and

11.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct.

11.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable to pay you any sums over and above the total amount due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

11.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

11.4 If a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 11.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

11.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statue, common law or otherwise are excluded.

12. Descriptions and condition

12.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although it is likely that we will not be able to carry out a detailed inspection of each Lot).

12.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any independent consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot in advance of the auction.

12.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling Price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held and accept liability for opinions given negligently or fraudulently.

12.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. Lots are sold 'as is' (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue, the condition report for a lot (or in any saleroom notice) and/ or which the inspection of a Lot by the Buyer ought to have revealed.

13. Deliberate Forgeries

13.1 You may return any Lot which is found to be a Deliberate Forgery to us within thirty days of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects.

13.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:

13.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or

13.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause.

13.3 If you have sold the Lot to another person, we will only be liable to refund the Price that you paid for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot.

13.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

14. Our liability to you

14.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.

14.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any other loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Terms and Conditions. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, we, you and the Seller knew it might happen.

14.3 Subject to Clause 14.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the total purchase price paid by you to us for any Lot.

14.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

14.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);

14.4.2 fraudulent misrepresentation; or

14.4.3 any liability which cannot be excluded by law.

15. Notices

15.1 All notices between you and us regarding these Terms of Sale must be in writing and either from your registered email address, our email address, or if in hard copy letter, signed by or on behalf of the party sending it.

15.2 Any notice referred in Clause 15.1 may be given:

15.2.1 by delivering it by hand;

15.2.2 by first class pre-paid post or recorded delivery; or

15.2.3 by email.

15.3 Notices must be sent:

15.3.1 by hand or registered post;

a. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
b. to you, at the last postal address that you have given to us as your contact address in writing; or

15.3.2 by email:

a. to us, by sending the notice to the following email address: auctions@sworder.co.uk
b. to you, by sending the notice to any email address that you have given to us as your contact email address in writing.

15.4 Notices will be deemed to have been received:

15.4.1 if delivered by hand, on the day of delivery;

15.4.2 if sent by first class pre-paid post or recorded delivery, two business days after posting, exclusive of the day of posting; or

15.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt.

15.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, any form of messaging via social media or text message.

16. Data Protection

We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our Website.

17. General

17.1 We may, acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

17.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.

17.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.

17.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.

17.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale carefully, as they may be different from the last time you read them.

17.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.

17.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

These terms are based upon the recommended terms of sale by the Society of Fine Art Auctioneers and Valuers

OFFICES AND CONTACTS

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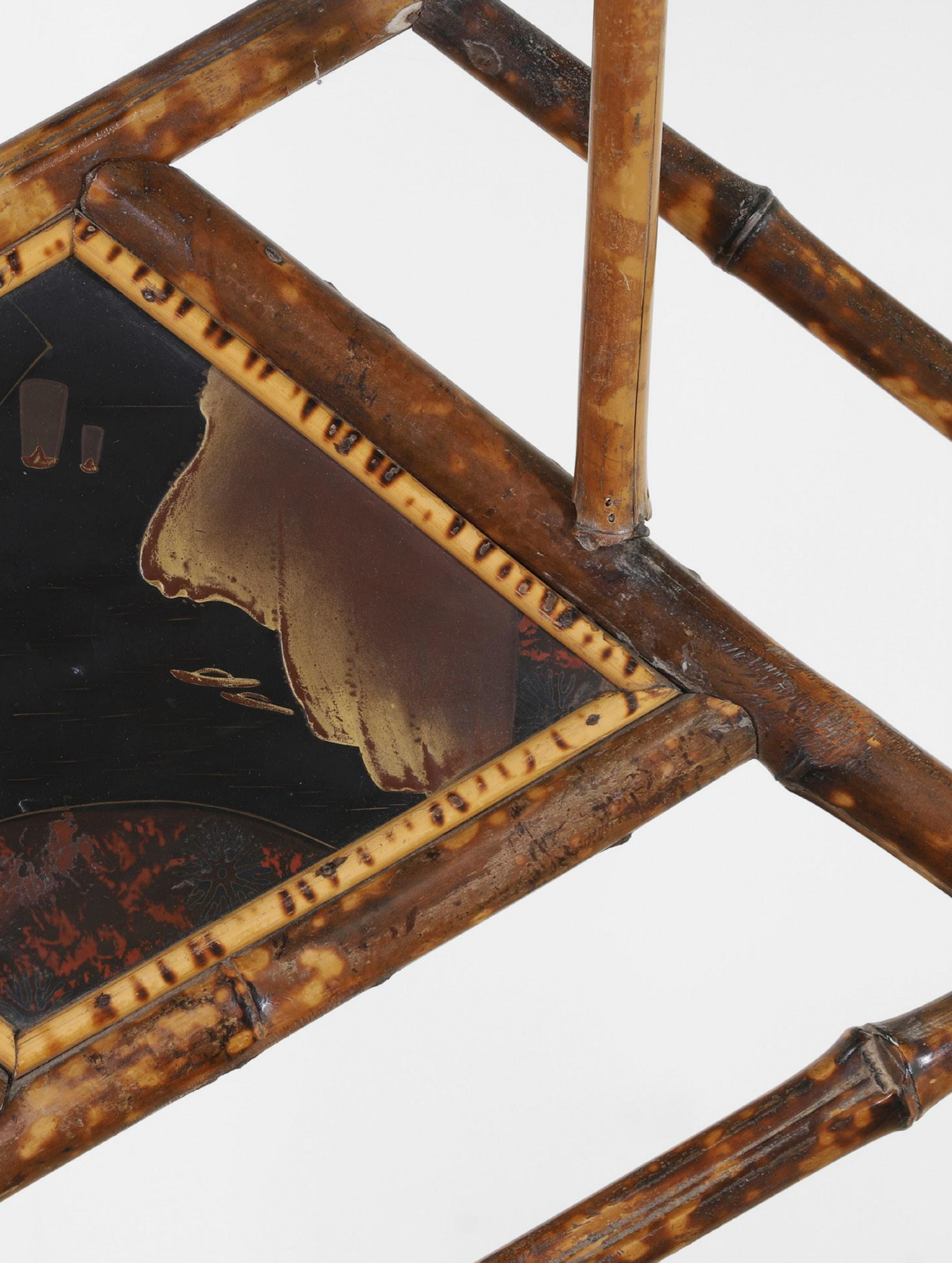

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